

CONTENTS FOR 7 DECEMBER 1935

	Page
ROYAL MASONIC HOSPITAL	<i>Frontispiece</i>
JOURNAL	115
THE WORK OF BERESFORD PITE AND HALSEY RICARDO. H. S. Goodhart-Rendel [F.]	117
VOTE OF THANKS	129
THE PRESENTATION OF THE LONDON ARCHITECTURE MEDAL, 1934	132
THE LACHE SCHOOL, CHESTER. Architects: D. E. E. Gibson [A.] and C. W. Lemmon [A.]	134
REVIEW OF CONSTRUCTION AND MATERIALS	138
CONCERT OF CHAMBER OPERA AT THE R.I.B.A.	141
REVIEW OF PRACTICE:	
LOCAL ACTS OF PARLIAMENT AND BY-LAWS REGULATING BUILDING OPERATIONS. Bernard Dicksee [F.]	142
C.P.R.E., R.I.B.A. AND I.O.B. ADVISORY PANELS. G. H. Jack [F.]	143
THE INTERNATIONAL EXHIBITION OF CHINESE ART. Arnold Silcock [F.]	144
"YOU ENGLISH"	145
BOOK REVIEWS:	
THE PALACE OF MINOS. Theodore Fyfe [F.]	147
SIX ARCHITECTS	149
PARISH CHURCHES. W. W. Begley [L.]	149
ENGLAND	150
IRELAND. H. C. Hughes [F.]	150
REVIEW OF PERIODICALS	151
ACCESSIONS TO LIBRARY	153
THE FINAL EXAMINATION	155
THE NEW MATERIALS GALLERY, LIVERPOOL SCHOOL OF ARCHITECTURE	158
CORRESPONDENCE:	
THE SLUM DWELLER AS ARCHITECTURAL CLIENT. A. Trystan Edwards [F.]	159
MAJOR G. A. HARRIS. Major G. B. J. Athoe	160
NOTES	160
OBITUARY	162
ALLIED SOCIETIES	163
SCHOOL NOTES	165
MEMBERSHIP LISTS	166
NOTICES	169
COMPETITIONS	170
MEMBERS' COLUMN	171
MINUTES III	172
ARCHITECTS' AND SURVEYORS' APPROVED SOCIETY	172
ARCHITECTS' BENEVOLENT SOCIETY	172



THE ROYAL MASONIC HOSPITAL, RAVENSCOURT PARK
by Sir John Burnet, Tait and Lorne, F.F.R.I.B.A. Awarded the London
Architecture medal, 1934

JOURNAL OF THE ROYAL INSTITUTE *of* BRITISH ARCHITECTS

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Journal

ARCHITECTURAL ASSOCIATION SCHOOL

The Council of the Architectural Association have announced that Mr. H. S. Goodhart-Rendel [*F.*] has accepted their invitation to be Director of the A.A. School of Architecture in succession to Mr. Howard Robertson, and that Mr. E. A. A. Rowse [*A.*] has accepted the post of Principal of the School and will also retain his position as Principal of the School of Planning and Research for National Development. Since Mr. Robertson's retirement was announced last August there has been much speculation as to who would be his successor. Mr. Goodhart-Rendel's appointment will, perhaps, come as a surprise to many, but no less certainly will be a delight to all.

PLANNING FOR AERODROMES

The welcome announcement in the King's Speech that new legislation is to be introduced to facilitate the development of civil aviation follows closely on the statement, issued to the press on 27 November by the Secretary of State for Air, about the termination of the Aerodromes Advisory Board. The statement is as follows:—

"The Aerodromes Advisory Board was constituted in 1933 as a result of the work of the Aerodromes Committee of the Royal Institute of British Architects, which was appointed in 1929, to examine and report on the architectural design of aerodromes. The Board was set up by the Professional Institutions principally concerned in the development of the groundwork of aviation, with the co-operation of the Air Ministry, under terms of reference which included the provision of national and Imperial aerodromes, research and survey, co-ordination and liaison with all concerned in civil aviation, including local authorities, professional bodies and other interests, and the investigation of possibilities of establishing tests of technical competence."

"The Board, which was a purely voluntary organisation, carried out valuable work, particularly in respect of the provision, at minimum cost, of skilled advice on the selection of aerodrome sites, and the drawing up of a list of qualifications necessary for those employed as consultants upon the construction of aerodromes; and when, in January 1934, the question of making a survey of the British Isles from the standpoint of require-

ments for aerodromes and air routes was under consideration by the Air Ministry, it was decided that the Aerodromes Advisory Board would be the most suitable body to make recommendations upon the manner in which the problem might be undertaken. A very valuable programme of investigation was drawn up by the Board, on which they were prepared, if necessary, to carry out a survey with the objects which the Air Ministry had in view."

"The time has now arrived, however, for the State itself to deal directly with aspects of civil aviation which in their earlier stages had necessarily to be left to the goodwill and public spirit of unpaid voluntary bodies. It has, in fact, been found necessary to institute machinery through which the Air Ministry can obtain the combined advice of all departments affected by civil aviation developments. For this purpose two strong inter-departmental official committees have been set up, one to advise on the best means of developing civil aviation inside Great Britain (under Sir Henry Maybury), and the other concerned with routes external to this country (under Sir Warren Fisher). Much of the work formerly performed by the Aerodromes Advisory Board will therefore be dealt with by these committees. This new situation was explained by the Secretary of State for Air to a deputation from the Board on 31 July, and as a result the Board has decided to terminate its activities."

"The Secretary of State for Air cannot let this occasion pass without paying a tribute to the valuable exploratory work done by the Board at a time when no other provision for such work existed. He much appreciates the arduous and ungrudging help given by individual members of the Board and by its constituent professional institutions. The Air Ministry, in deciding that it is now appropriate for them to carry on the work which the Board have thus far so unmistakably advanced, fully recognise that without the Board's assistance this work would not have reached its present stage of development."

While many will regret that it has not been found possible to continue the Board's work—a most valuable and interesting experiment in the co-operation of professional institutions with each other and with central and local government authorities—it is a matter for

congratulation that the policies worked out and initiated, first by the R.I.B.A. Aerodromes Committee and later by the Board, have been so largely adopted by the Air Ministry, which has made itself responsible for their further elaboration and execution. The next few years will see a very rapid expansion in the ground equipment of aviation; and it is of vital importance that the expansion should be controlled and planned under the best possible advice and direction from every kind of professional and technical skill. The R.I.B.A. Aerodromes Committee, which has been in abeyance during the life of the Board, will shortly be revived with the object of ensuring that the architectural requirements of aerodrome design are adequately studied and that the contribution of architects to aerodrome work is not neglected.

THE NEW FIRE TESTING STATION

The opening of the Fire Testing Station, described in the Review of Construction and Materials in this number, brings to fruition a public service initiated many years ago in the R.I.B.A. Science Standing Committee. The work of the Station, which has been built and will be maintained by the Fire Offices Committee, is certain to have pronounced influence on building bye-laws and on structural design. Hitherto the technique of fire-resistance has been based on assumptions, themselves based on quite inadequate knowledge of the behaviour of building elements under fire action. For the first time it will be possible to submit to standardised tests whole building units, so that their behaviour under the various degrees of fire, water and impact action can be noted exactly and compared with one another. The tests are laid down by British Standard Definitions No. 476, and it was the establishment of those Definitions which was a necessary preliminary to and demanded the creation of the Station. The tests will be supervised by and the results certificated by the Building Research Station. It is anticipated that the work of the Fire Testing Station will lead to considerable revision of the methods of protecting structures against fire. Moreover, the ideal of a system of bye-laws codified on a national basis has now been brought into the realms of possibility.

T. E. LAWRENCE AND STREETS IN THE TROPICS

The R.I.B.A. has received a gift of unusual interest from Sir Herbert Baker, who has sent to the library a manuscript by T. E. Lawrence giving his opinions on street planning in the tropics. Sir Herbert's letter explains the note:—"He wrote it on the eve of my sailing to Kenya, and it happened to be of special value there, as, unknown to him, and to me at the time, there was a controversy over the planning of Mombasa between [those] who would have nothing but wide streets, and the local authorities, who advocated

retaining the general system of narrower shady streets in the native quarters, reserving the greater width for the main thoroughfares and arterial roads. My experience in India and elsewhere made me give my opinion in favour of the local authorities, and this note of Lawrence's added some weight to the scales on their side." Lawrence's note is as follows:—

A pleasant journey.

3.vi.25.

Do not fall into the Khartoum fault of wide streets. In tropics, air (fresh or foul) is an enemy. Also sunlight. You want houses of immense height, and vigorous overhang. Streets like alleys, half dark, and full of turnings to exclude the wind.

All pavements should be covered over with light vaulting: Squares and open places planted with bushy trees.

Ground-colour should be dark: and podia of buildings painted in deep colour, or rusticated in heavy-coloured stone.

Athens is blinding with its marble pavements.

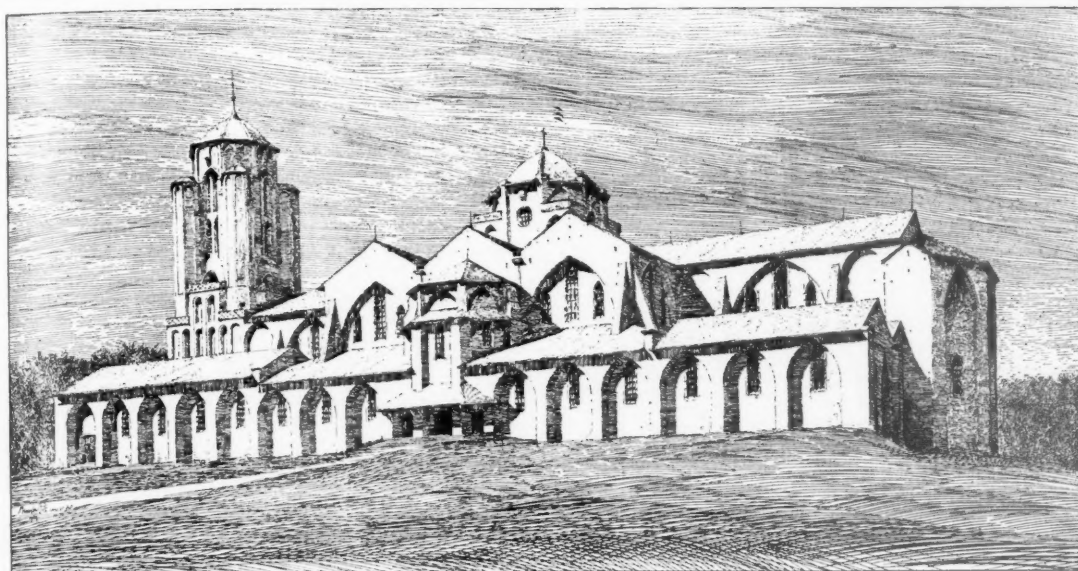
T. E. S.

It will be noticed that when the note was written Lawrence, who was then in the Air Force, had assumed the name of Shaw. Every member of the Institute will be grateful to Sir Herbert Baker for a gift of such outstanding historical and architectural interest.

GIFTS TO THE COUNCIL DINNER CLUB

The photograph at the foot of this page shows three of the recent gifts of plate to the Council Dinner Club. In the centre is the silver loving cup designed and presented by Sir Banister Fletcher, P.P.R.I.B.A., at the first of the Club's dinners this year. On the left is a silver cup which was presented last year by five of the Institute's past presidents—Sir Reginald Blomfield, R.A., Mr. J. A. Gotch, Mr. E. Guy Dawber, R.A., Sir Walter Tapper, R.A., and Sir Raymond Unwin. On the right is a bronze and silver cigar box which Mr. Maurice Webb has given. This box was given to Mr. Maurice Webb's father, Sir Aston Webb, in 1904, the year in which he received his knighthood, as a mark of affectionate esteem from his pupils and assistants. It was designed and made by Mr. Walter Gilbert.



*Uganda Cathedral, by Beresford Pite*

THE WORK OF BERESFORD PITE AND HALSEY RICARDO

*By H. S. GOODHART-RENDEL, F.R.I.B.A.
Slade Professor of Fine Art in the University of Oxford.*

A PAPER READ BEFORE THE ROYAL INSTITUTE OF BRITISH ARCHITECTS ON MONDAY, 2 DECEMBER.
THE PRESIDENT, MR. PERCY THOMAS, O.B.E., F.R.I.B.A., IN THE CHAIR.

To those of us that remember the nineteenth century, the remoteness of that era in the eyes of our juniors may often come as a shock. Its virtues are now applauded, its vices condemned, by the test of their outcome only: anger is roused by mistakes of which we have to take the consequences, and (perhaps more rarely) gratitude is felt for actions of which we enjoy good fruit. Too seldom is any attempt made to sympathise with—to enter into—the ambitions of our fathers; we prefer to remain outside their moods and criticise the surface of their achievement. In such criticism it is true that mockery is now outmoded by tolerance; indeed, almost all clever young men have discovered that the reign of Victoria and of Edward the Seventh are periods of much pathetic charm.

The two architects we are commemorating tonight were essentially Victorian, but I am going to claim for them and their works something a great

deal more solid than mere charm. I am going to claim for them merits that are independent upon period, and to point out that in some matters of their art they knew more than most architects appear to know now. There are other matters certainly upon which we now hold views that may be juster than theirs, and in what these men did I shall have to point out what I believe to be mistakes. Or perhaps not so much mistakes as defects, not so much things that have been done wrong as things that have not been done.

Whatever our faults to-day, we can claim a greater amount of organising foresight in attacking large problems than was shown by British architects of the last generation. We plan more systematically, we design elevations less capriciously, we take more pains in subordinating detail to mass than did the band that fought beneath the banners of Street and of Morris. We also have largely outgrown the fear

of modern conditions that drove weaklings from that army into the haven of make-believe (although I fancy that the feverish exaltation of some of our "progressives" would be attributed by a psychoanalyst to a defiant fear of that which they pursue). On the other hand, we have lost much that the older men had, and that we should be the better for having also. We are much less alert than they were to recognise and respond to the emotional significance of shape. We may be better all-round architects, but in so becoming we have lowered our sensitiveness—only temporarily, I hope—to those formal values in architecture that entitle it to be considered as a Fine Art.

When such a man as Halsey Ricardo or Beresford Pite drew the contour of anything—a tower—a piece of furniture—a moulding—he drew it as carefully as a portraitist would draw a profile, knowing that by some small and perhaps elusive peculiarity in his line, the whole character of his work must be decided. Not many architectural draughtsmen do thus to-day, nor need they in the sort of impersonal utilitarian designs that are appropriate to many modern occasions. Probably not many architectural designers want to do thus to-day; it is always worse not to want to do something you suspect of being beyond your powers.

In the nineteenth century the Fine Arts were peculiarly hampered by a constant opposition between what were then called art-lovers and Philistines, and now, I suppose, would be called highbrows and lowbrows. There was, as too often there still is now, an art for the million and an art for the few, and the art that the million wanted and got was not usually of a character that a sensitive man could conscientiously provide. The art for the few, on the other hand, was produced earnestly and liberally, but in an atmosphere that inevitably was slightly stuffy. No winds of popular approval or disapproval came to fan its sparks or to blow away its cobwebs. In Victorian England nearly all of the new architecture that came into the life of the general public was commercially produced and of no great æsthetic value. The good work of the time was done either for a small body of discriminating patrons, or for people that did not value it at all. Halsey Ricardo seems generally to have worked for those who knew him as the true artist that he was. He may not always have got his own way with them, but what he did was appreciated when done. Many of Beresford Pite's buildings were beautiful only because he wished to make them so, they came

into being to answer demands that were almost purely utilitarian (and have often been badly treated by those who did not realise what they had been given).

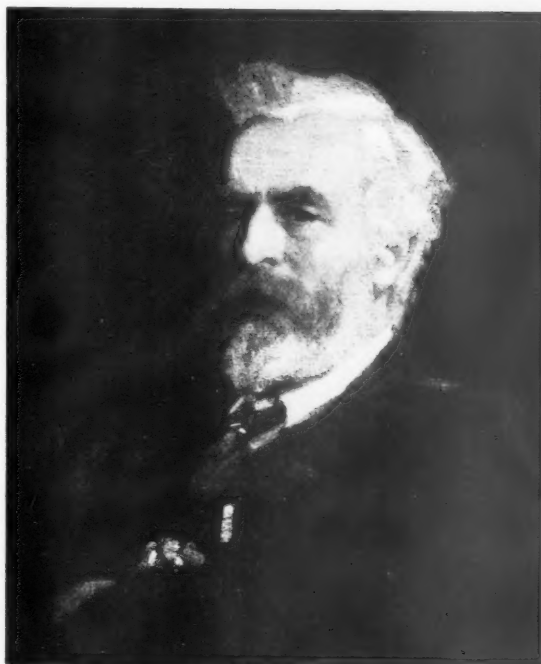
The output of neither of these artists was large; that of Beresford Pite was the larger of the two. I should think that the list of Halsey Ricardo's executed designs was shorter even than that of Philip Webb, whose great reputation is built upon foundations so few, but so firm. The conduct of his practice was remarkably unlike what is usual to-day. His office was in his house, nearly every drawing that came from it was made by him himself, and his correspondence was all in his own beautiful handwriting. His working drawings usually contain an extraordinary amount of relevant detail clearly and conveniently packed on to each sheet, his letters are illustrated by sketch designs drawn in the midst of the writing. Anyone employing him to build a house must have felt that he was sharing in a delightful adventure with a delightful correspondent.

If we wished now to build in this informal and unhurried manner, we should find its cost prohibitive, not to the employer, but to the architect. Just as in building itself, our methods have changed owing to the enormously increased cost of labour in relation to that of materials, so in architectural practice we now must save all we can of the principal's time and that of his draughtsmen if any profit at all is to be got out of a six per cent. fee. In its results, however, the old method was better than in any of the same kind achieved by other means. The man of the future may prefer that his house should be no more visibly peculiar to himself than his suit of clothes or the body of his motor-car, but at present to most men home-building still means, as it meant in Victorian times, a competition in self-expression between themselves and their architects. In the old way of doing the business—the leisurely intimate way suggested by these drawings and letters of Halsey Ricardo, it was much easier than it is now to sweeten this competition into a collaboration.

This sweetening was, perhaps, more necessary then than now, because then the idiosyncrasy of each architect was usually so strongly displayed in his work. It does not need any great study of the period to be able to say at sight whether a house was designed by Norman Shaw, by Nesfield, by Devey, by Ernest George, by Douglas, by Jackson, by Champneys, or by Stevenson. Halsey Ricardo's style is usually his no less unmistakably; although

his earliest designs come in a period when houses built by the elite among architects superficially were all very much alike. As a specimen of his work at this time, I have chosen to show you "Foxoak," next to which now stands the Whiteley Homes at Burhill in Surrey. I remember when the Whiteley Homes were just finished that they looked very modish, and "Foxoak" just a little out of date. On visiting both the other day, it seemed to me that the Whiteley Homes looked the more out of date of the two.

"Foxoak" is charmingly designed of its sort, and for houses of that sort, I would like here to put in the claim that with all the sentimental reminiscence of their half-timbering, leaded glazing, and what not, they never pretended to belong to any other age than their own. Their composition was dictated by the modern arrangement of their plans, their details were often clever and original, their materials and workmanship were of the clean, neat kind which two centuries of civilised building had made habitual. The wickednesses of "Tudor replicas," of adzed beams, of crazy wall surfaces, of billowy roofs, of window glass afflicted with boils, of oak "weathered" with a wire-brush, were as yet undreamt of; in any Norman Shavian drawing-room a contemporary lady, with a bustle and a bun, and perhaps holding a Japanese fan, would be

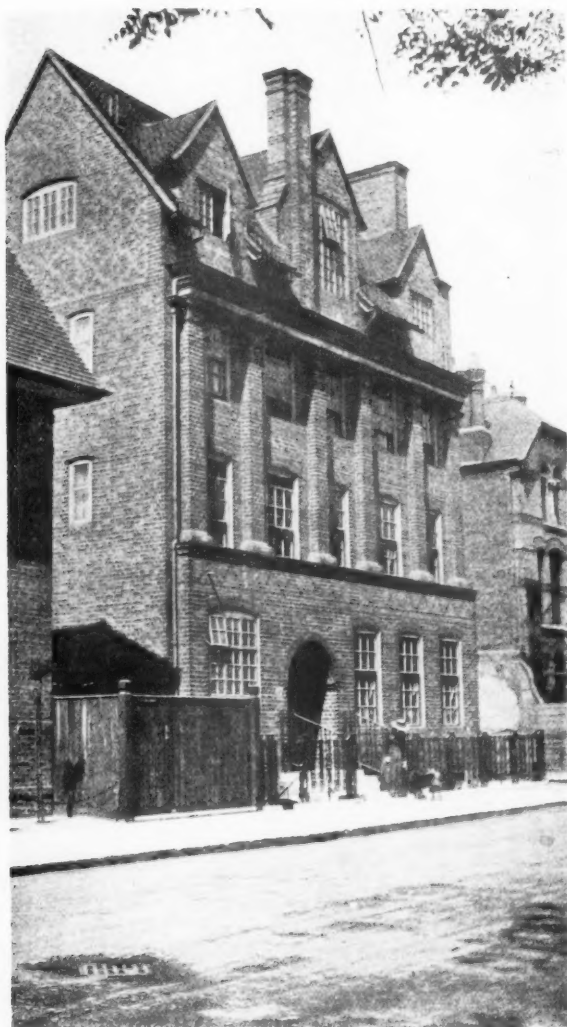


HALSEY RICARDO

from the portrait by Harold Speed



*To left.
House for Sir Ernest Debenham,
Addison Road, Kensington.
". . . polychrome, strong, rich,
and harmonious. I cannot myself
imagine why more houses have not
been built like this one, fully
coloured and resistant of decay."*



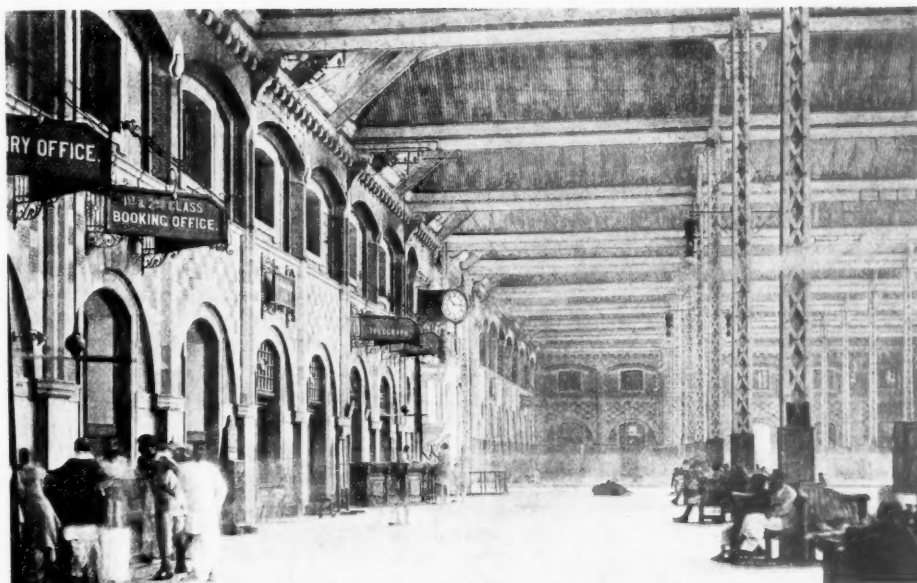
Above : House in Church Street, Chelsea, by Halsey Ricardo

Below : Halsey Ricardo's own house at Graffham, Sussex, from the working drawings



perfectly in the picture. I do not think the same can be said for contemporary ladies in the old-world homelets of to-day, and in some other kinds of houses that we build it seems to me almost indecent not to be a nudist.

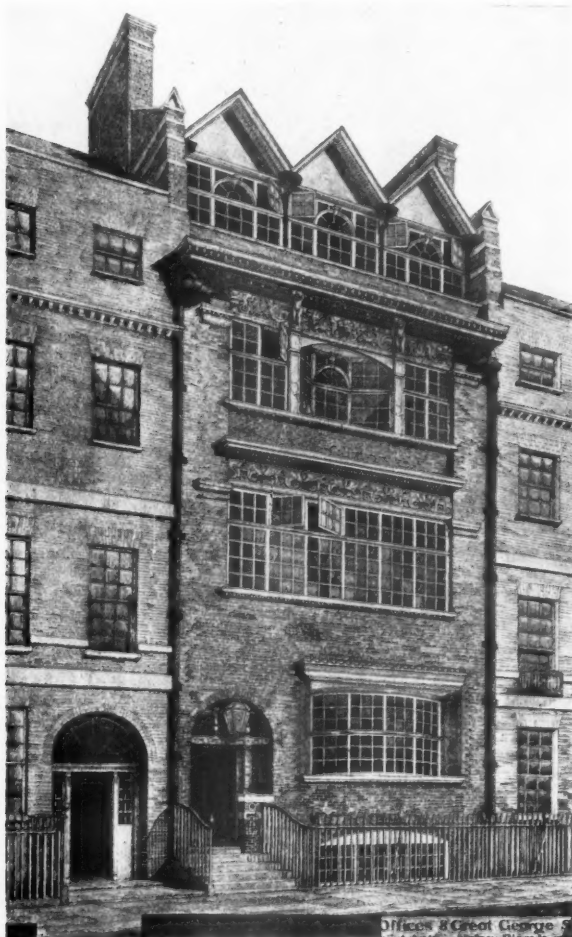
Other specimens I cannot now show you of Halsey Ricardo's early domestic manner, since the time allowed me must be better spent in considering his more mature achievements. Of these none can compare in importance with his work as prophet and exponent of the cause of outdoor colour. Particularly did he preach and long for colour in city streets. If I read you a passage from a lecture he gave thirty-nine years ago, you will get from it some notion of the enthusiasm of the man and the great good sense of his gospel. "Till now," he says, "we have been in the habit of calling upon Time to aid us—by softening here, blunting there—enforcing some particular effect, and repressing some other; constructing contrasts by the aid of dust and lichen, and in a measure harmonising what was discordant by blending the mass into a whole. We must give up this. But in a city, is this sacrifice a serious one? Before Time has begun to spare any attention on the building, the grime and smoke of our fog-laden atmosphere have done their work of degradation, and in the quick passage of its decay we get a harmony, but it is a harmony of filth! Instead of this, all those shadows and half-tones that we so carefully construct by means of cornice and pillar, architraves and mouldings, we can supply in colour—that is to say, we can get their equivalents in contrast by variety of colour. And then—in our dark and narrow streets—what a boon to be relieved of the pressure of cornice and pillar—especially when they appear to be resting on huge areas of plate glass! We want no projecting mouldings in our streets; nothing to lessen the amount of sunshine that may get in them; nothing on which the soot and dirt may lodge." Elsewhere in this



Howrah Station, Calcutta, by Halsey Ricardo " . . . an interesting railway station that perhaps may not look as much like a railway station as it should, but for all that, is a strong and agreeable building to the eye. . . "

lecture he says that "it would seem as if no building but what had got practically a glass face to it would be able to contend against the corrosion of the air of a manufacturing city," but in his practice he had to be content with glazed bricks and faience and with glazed tiles. Painted woodwork he not only allowed but welcomed, believing that the necessity of repainting it from time to time would make occasions upon which the rest of the building would be washed, a process that otherwise would not improbably be neglected.

Until a few years ago there stood on the south side of Great George Street the delightful street-front of which I now show you a picture. This was



House in Great George Street, London

Halsey Ricardo's refacing of a dwelling-house that he converted into an office building in the year 1884. The wall surface was of brown salt-glazed brickwork of the lovely colour that such bricks used to have before brickmakers decided to spoil them by glazing over a white slip. The column by the entrance was of bright red rubbers, the ironwork gilt, and all the painted work white. Here there certainly were many things "upon which soot and dirt might lodge," but when this front was built, Westminster perhaps had not "the air of a manufacturing city." Every time I go down Great George Street I feel the loss of this front as a personal grief, and I have heard many others who have much less tenderness for its style than I have speak of its destruction with deep regret.

At the south end of Melbury Road in Kensington there is a pair of houses for the walls of which Halsey Ricardo also chose salt-glazed brick; they are very agreeable houses indeed, and look smart and well-groomed amidst their grimy red-brick contemporaries. Inside them (more in one than in the other) there are many beautiful tiles variously used. For Halsey Ricardo was the life-long friend of that most famous of English potters, William de Morgan, was for some time his collaborator, and also made designs for his ware.

In a larger and later designed house in Kensington, that built for Sir Ernest Debenham in Addison Road, the bichrome of Great George Street and Melbury Road has given place to polychrome, strong, rich, and harmonious. I cannot myself imagine why more houses have not been built like this one, fully coloured and resistant of decay. So far as glazed faience has been used in our cities, it has not generally been attractive to the eye, because one colour has been oppressively spread over the whole of its surface. Bathroom white, teapot brown, bloody red, have appeared in enormous patches, occasionally with insufficient palliation of a few silly stripes, to the great disfigurement of the streets afflicted with them. The way pointed by Halsey Ricardo has been followed by few—I might almost say by no—others.

I think that, apart from his friendship with William de Morgan, Halsey Ricardo's admiration for the works of another William may have led him into his preoccupation with polychromatic design. The obituary articles that he wrote upon William Butterfield in the *Architectural Review* of 1900 are a sincere and generous tribute from one good architect to another, and although the harshness

of Butterfield's colour-contrasts must more often have irritated than soothed the delicate sensibility of his younger sympathiser, there was between the theories of the two men a strong affinity.

At Howrah, over against Calcutta, Halsey Ricardo designed an interesting railway station that perhaps may not look as much like a railway station as it should, but for all that, is a strong and agreeable building to the eye. I remember his telling me of the large decorative grilles that he used there, instead of windows, in places where ventilation was of prime importance. If I remember right, they must be of metal, with occasional insets of coloured glass. I think he spoke of peacocks in outline, with blue and green glass for the eyes of their tails, but in this I cannot absolutely trust my memory. If it should be at fault, it has nevertheless invented happily, since peacocks, jewels, delicate and fanciful traceries, all the intricate imagery of the East, were prominent in the rich furniture of his mind.

With two more illustrations of his designs, I must now be content, although you will find others hanging on the walls of the reception room. The two I have chosen are pictures—one of the house he built for himself in Sussex, the other of the house he built in Chelsea for his son-in-law, Mr. Maresco Pearce. The Sussex house grew by stages; had I a more distant view to show you, you would observe how perfectly it not only fits in with its natural surroundings, but completes them. The Chelsea house was finished all at once, and is among the latest of his designs.

If there were anything in the theory that by his work you could know the artist, you would now not need any telling that Halsey Ricardo was, as many of us admiringly remember, a good, charming, handsome man, of remarkable innate distinction, and with an enthusiastic love of beauty in art and in nature. Next to architecture among the arts he loved music, in which he had skill and taste. Like most architects of his generation and many of ours, he may have been somewhat arbitrary in his preconceptions of design, and in his method of planning was, perhaps, opportunist rather than systematic. On nothing he did, however, did he fail to impress his endearing personality—his works unfailingly engage our affection even when they may not completely satisfy our judgment.

That his name should be coupled in this lecture with that of Beresford Pite arises only from the accident that your lecturer has some small but special competence to speak of both men. No



[Block by courtesy of "The Builder"]
BERESFORD PITE

comparison is intended between them, indeed in one aspect there is an antithesis. For all his admiration of Butterfield, Halsey Ricardo never in his architecture used shock tactics to further his cause. Beresford Pite, on the other hand, probably assailed the architectural world with a more continuous cannonade of surprises than had any architect before his time, or will any that is likely to come after it.

None of us who loved him have even yet had time to realise that he is gone from among us; his interest in architecture was so universal, his vitality so unflagging, that it is difficult to remember when things in this room get really interesting that his voice will not again suddenly ring out as it used to in Conduit Street to invigorate our debate and illuminate our thoughts. With some of what he built we may find fault. With all of it we may—we must—feel that his opportunities were inadequate. He was an architect of extraordinary capacities fated to spend much of his energy in work too ordinary to employ them, and in consequence he perhaps was occasionally something of a bull in a china shop. There was

nothing in our art that he could not do extremely well if he tried, but he generally preferred not to try what was in vogue with the "yes"-men of the moment. As my first picture to show you of his buildings, I have chosen that of the house, No. 82, Mortimer Street, which he built in the early 90's. The caryatides which are the essence of this design result from a collaboration between architect and carver, so close that they may almost be regarded as creations of the architect alone. Of what is commonly known as "architectural carving," Beresford Pite's buildings are remarkably free. He rejoiced, however, in making opportunities for the decorative use of the human form. In placing such sculpture he had exceptional skill, of a kind rare in our country, where sculpture on buildings is apt to look as though it had come unexpectedly and has only been allowed to remain because nobody has noticed it. In the fronts of No. 77, Welbeck Street, and No. 46, Great Titchfield Street, photographs of both of which you will find in the reception room, you will see this happy placing well exemplified.

Beresford Pite did a large amount of work round about Great Titchfield Street on the Howard de Walden estate, much of it of a humble kind, but mostly of considerable merit. Some of the streets in which it can be found are now depressing enough and marked, if not by poverty, by more than a hint of squalor. The houses in them, whether by Beresford Pite or by others, are almost all of the double-fronted type, in which the windows of a staircase in the middle of the elevation break through the floor levels of the rooms on either side. They are faced with red brick and are very plain; those designed by Beresford Pite are well-proportioned and well-detailed, those designed by others for the most part are not.

In this short lecture such houses can be mentioned only to form a background for three more important buildings in the same neighbourhood, Ames House in Margaret Street, All Souls' Schools, and the refronting of Pagani's Restaurant. In Ames House, the capacities of plain brickwork to embody an architectural design of much subtlety are exploited to the full. The stone doorways, with their delicate proportions and nervous details, are highly characteristic of their designer. (I saw a few weeks ago that some accident had broken off one of the consoles in the doorway to Margaret Street; it is to be hoped that the owners of the house will have this damage made good.) The style of Ames House is echoed in an admirable narrow

frontage, now disfigured by advertising letters, in Great Portland Street. You will find in the reception room a photograph taken of it before this disfigurement was effected.

All Souls' Church Schools have in Foley Street a front that is very much a front, and toward Union Street a back that is not so much a back as a less formal front appropriate to the playground it faces. The street front is grand enough to proclaim that education is a noble work deserving a noble workshop; the playground front is homely and utilitarian, as though to assert the truth that rough clothes are the most comfortable to work in. I do not suppose that Beresford Pite reasoned these things out as most of us have to do; he felt them, and—unlike so many of our feeling architects—almost always felt them right. Sometimes to feel is to grope—sometimes to know. The particular character of the architecture in this school building had already appeared in the otherwise dissimilar design of the West Islington Public Library, which time forbids me to show you now.

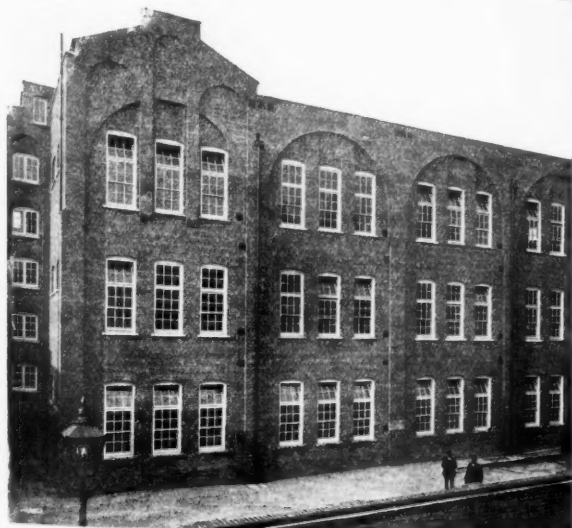
The front of Pagani's Restaurant, as a whole, is less satisfactory than the works we have been examining, but must especially interest us this evening by showing Beresford Pite in pursuit of the ideals upheld by Halsey Ricardo. For the bottom storey of two plain old houses in Great Titchfield Street, Charles Worley, the architect, had substituted a composition in cream and blue faience that already formed the entrance front of Pagani's Restaurant when Beresford Pite came upon the scene. The task then to be performed was to unite this house with a neighbouring house, and to endow the whole with an architectural unity to which Worley's expensive, but perhaps not very agreeable, composition could contribute. How this was done the picture upon the screen will show. A two-storeyed design in polychrome faience enclosed the old entrance front, and the storeys above this were faced with mosaic work designed to surround the existing window openings. Neither the design nor the colour of this mosaic work seems to me as good as it ought to have been, but the details of the added faience give me nothing but pleasure. The whole façade is brilliantly decorative, and—(I cannot forbear to remark)—deserves a wash more often than it seems to get it.

Beresford Pite's executed designs for churches were not many—I know of no others beyond those of Uganda Cathedral, of Christ Church, Brixton, and of the English churches which he built

at Safed in Palestine, at Bukharest in Roumania, and one comparatively recently in Nigeria. Beside these he built a chapel at Monkton Combe School and a Wesleyan chapel at Gospel Oak. To Clapham Parish Church he added a new chancel, and was responsible for various decorations and furniture in All Souls' Church, Langham Place.

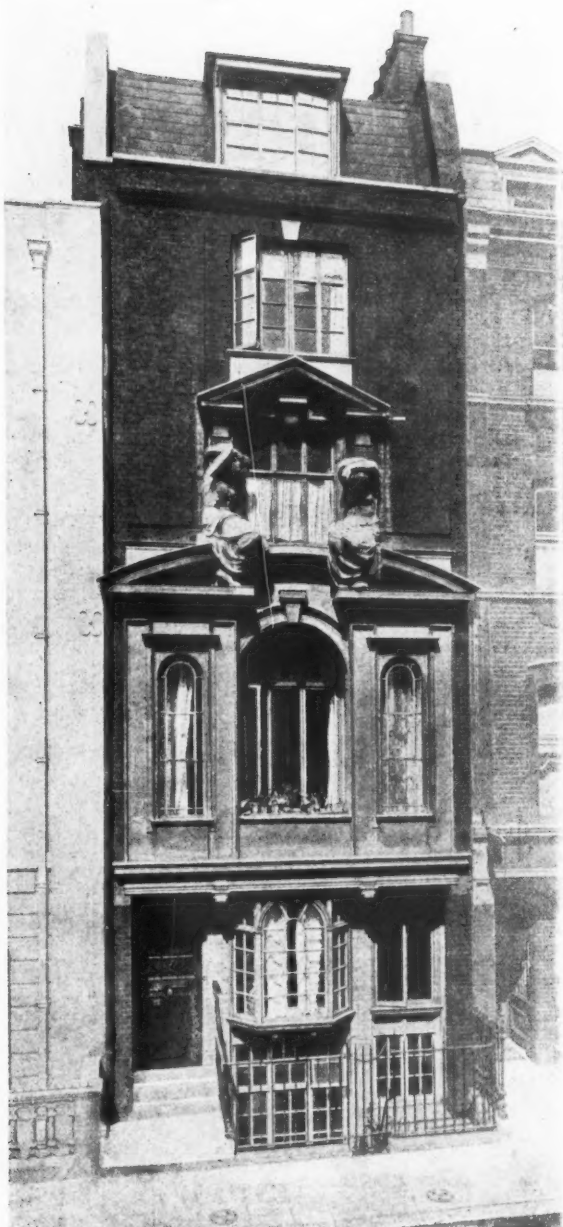
The chapel at Monkton Combe and the Bukharest church are Gothic in character, and do not, in my opinion, show their architect at his happiest. The Gospel Oak chapel is octagonal, with an octagonal tower; it is a successful enough composition, having very little ornament, and points a way that Wesleyan chapel-builders have unluckily not been eager to follow. The church at Safed looks in photographs exactly as if it had come out of the pages of De Vogüé, and testifies to Beresford Pite's keen interest in the early Christian architecture of Syria. The chancel in Clapham Parish Church is a work of greater—indeed, of very great—intrinsic merit, but none of these can approach in importance the surprising and in most ways admirable Christ Church in the Brixton Road.

The nature of its architect's religious convictions, the depth of which may here be recorded with reverence, was firmly and uncompromisingly Protestant, and it is not only in his work, but in that of others also, that a tendency can be observed for Protestantism to turn to the forms of the Eastern Church for its architectural expression rather than to those of the Church in the West. In this building



Above: PAGANI'S RESTAURANT, Great Portland Street
"must especially interest us by showing Beresford Pite in pursuit of the ideals upheld by Halsey Ricardo. . ."

To right: ALL SOULS' CHURCH SCHOOLS, back view.
"A back that is not so much a back as a less formal front appropriate to the playground it faces . . . homely and utilitarian, as though to assert the truth that rough clothes are the most comfortable to work in"



House in Mortimer Street, W.1, by Beresford Pite

at Brixton, the outstanding pulpit, the prominent writing of the decalogue, the enclosures on three sides of the communion table, and other Protestant characteristics, are transferred from the Hanoverian style, in which they are most familiarly embodied, to a style not far removed from the Byzantine, and transferred with great success. Had Beresford Pite's noble conception for the Church of England Cathedral at Liverpool been chosen for execution, this experiment, one particularly appropriate in that city, would have been tried upon a magnificent scale, in all probability with a magnificent result.

The cathedral that Beresford Pite did build stands in Uganda, and is so appropriately designed that it looks as though it could not be anywhere else. Many remarkable features had one by one to be eliminated from a grandiose first project before what remained was within the bounds of possible realisation. I imagine that the pointed form of the arches throughout the design is a concession rather to ease in construction than to any desire for Gothicism; the building certainly is Gothic, as buildings are apt to be that are put together without much tackle, but its style is entirely natural and unaffected.

I cannot enumerate here the many other occasions on which this very able architect showed himself independent of costly materials and fine workmanship, but must pass to an example of the richer products that his fancy was too seldom called upon to supply. Every architecturally-minded Londoner knows and respects his block of offices at the south-west corner of Euston Square, and I hope that most architecturally-minded Londoners have deplored that in his lifetime his talent should not have been required to give to this block the worthy neighbour it deserved. Even in the poor company in which it now finds itself, it holds its head up bravely and wears its scholarship with an easy undidactic grace. When it was first built, more than a quarter of a century ago, nothing at all like it had appeared in London since the days of Cockerell, nothing in which detail of character predominantly Grecian had been handled as live stuff rather than as dead. The building is also interesting in these days of steel frames, by being of true masonic construction.

In the work of Beresford Pite, seen as a whole, three influences can be traced without any difficulty, although in many particular designs their fusion may defy analysis. The first was that of Albrecht Dürer, whose draughtsmanship, consciously

imitated at the outset, was later to become only the foundation of a technique absolutely peculiar to Beresford Pite himself. The famous design for a club house that won the Soane Medallion in 1882 was the climax of this Durer influence; I have only not shown it to you because it has been republished so recently that it probably is familiar to everybody here.

The second influence was that of Hellenistic forms such as those that can be found in Syria, in the late days of Rome, and to some degree in Byzantium. The Euston Square building, the Islington Library, and the schools in Foley Street all have this flavour in their detail in varying degrees.

The third influence was that of Michelangelo, and I am not sure that that was not the strongest of all. I feel positive that Michelangelo would not have been nearly as rude about the new entrance to the Burlington Arcade as have the more genteel persons who do most of our art criticism to-day, and he could not have seen many of Beresford Pite's buildings without noticing several doorways and windows completely after his own heart.

I do not know what made the elegant stone house, No. 37, Harley Street, carry its refinement to the danger point; in its details it is true Beresford Pite, but in its ensemble it lacks something of his characteristic vigour. Like the front of No. 31, Old Bond Street, with which it is very nearly of an age, it is less rebellious against the fashions of its day than is usual with its architect. Now the rebel, whether wise or perverse, is likely to be better in touch with real values than the conformist, since rebellion needs deep feeling or thought as its motive, whereas conformity may often be heartless or conventional. Nobody could be a more courteous and genial opponent than was Beresford Pite, but to be in opposition against the prevailing taste would always bring out the best that was in him as an artist. His Durer club house was an astonishing bid to make for the Soane Medallion. His house with the caryatides came just when all Antwerp was being imported into Mount Street. I cannot think that his Christ Church was at all expected in Brixton. The Hellenism in Euston Square broke out at a time when most architects wanted nothing different from Mountford's New Bailey. The new entrance to the Burlington Arcade adjoins the symbolic façade of Burlington House.

Scattered through the columns of the professional journals you will find other architectural remains of his in the form of imaginative projects, and also of



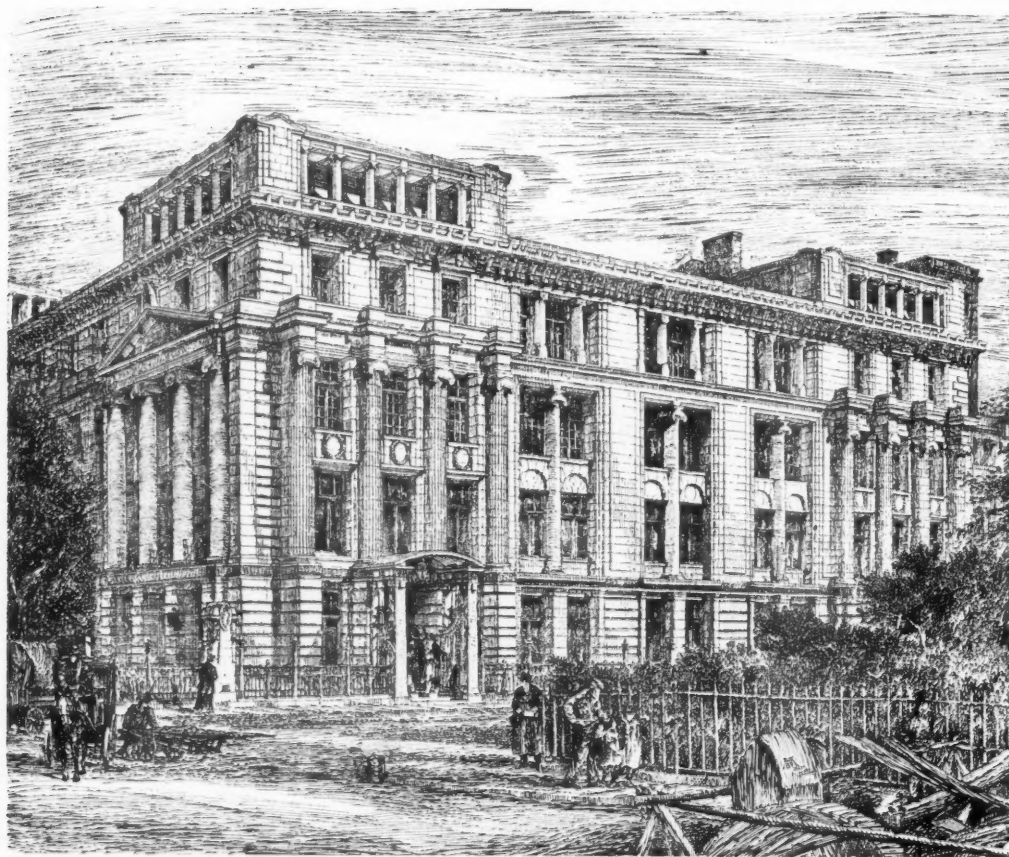
Ames House, in Great Titchfield Street, by Beresford Pite

designs unsuccessful in competitions. You will see as well, and perhaps recognise, designs of his that do not bear his name. The imaginative projects have sometimes proved prophetic—I remember one for a "City Tower of Healing" which like the tall American hospitals that have since come into existence, and which bears a remarkable accidental resemblance to Mr. Holden's famous building for the Underground Railway. Of his competition designs, the proposals he made for Cardiff Town Hall and for the Pearl Assurance Offices in Holborn are striking and idiosyncratic. When the fiction is no longer upheld that the design of a building is always made by the architect professionally entrusted with its erection, there will be included in Beresford Pite's *opus* some buildings it might be embarrassing to name now. One of these made a great noise in its day, but need not, I think, be claimed to enhance his reputation, which is just as secure without it.

This lecture has been but a general sketch of the work of two remarkable men whose more worthy commemoration remains to be made. Biographical facts have been excluded from it, and only those personal traits remarked that throw light on

peculiarities in the work itself. Much of Beresford Pite's life was spent in teaching, and his colleagues and pupils must have a great deal to tell of him that the world should hear. In a sense, all his life was spent in teaching, since to be with him even for a few moments was to learn something of what an artist and a lover of humanity should be. Much of

this is true of Halsey Ricardo also, and in thinking of them both, we realise the danger we ourselves are in of becoming dehumanised with the inevitable dehumanisation of the building processes we conduct. They did not think highly of the age in which they lived, but they strove to master it. We must see to it that *our* age does not master *us*.



*The London, Edinburgh & Glasgow Insurance Building, Euston Square, by Beresford Pite
From his own drawing*

Vote of Thanks

Sir WILLIAM ROTHENSTEIN, D.Litt.: I do not come here often enough to know whether this is an eccentric occasion or not, but I have listened to praise of two architects by a man who is actually an architect himself! I should like to know whether this is an unusual proceeding; in my world it would be! I remember a witty friend of mine saying "No wonder business men are so successful, because they only have one another to compete against," and I feel a little the same regarding our art critics. For me it is an extraordinary pleasure to hear two distinguished artists analysed and worthily praised by somebody whose understanding of their work comes from manual and actual experience of the work which is both his and theirs.

Mr. Goodhart-Rendel said to-night that others would follow and give better expositions of the work of these two distinguished artists. I can say for myself, in all sincerity, that I have never heard a more masterly exposition, without undue flattery, of two fellow-artists.

Secondly, I should like to say that, as a rare visitor here, when seeing the photographs of the works of these two great men I was struck by the "forerunner" quality of their work. In my own profession, I a little doubt the legitimacy of modern painters, because, while they are inclined to accept grandfathers, they will not admit any paternity. I was extraordinarily struck by what I have called the forerunner quality of the designs of both Mr. Halsey Ricardo and Professor Beresford Pite. They seem to me, while keeping to the finer amenities of life, which we are a little inclined to think that we can do without, actually to retain the austerer constructive qualities so dear to the hearts of people to-day, who mistake baldness for simplicity. I venture to say that simplicity is a reluctant throwing away of many of the things which we should like to keep in order to secure a finer result. If I thought that a great deal of the work of a simple kind which is done to-day was done with that inner struggle, I should be the first to welcome it; and indeed I do welcome a great deal of the work.

Finally, I should like to say that I felt proud of my own generation when I saw those noble plans and noble elevations of buildings which I think add to the glory of London. I should like once more to thank the lecturer for what has really been an extreme pleasure, and I hope the example which I will not say he has set—because I take it that this is generally the case with you; I think you are a most eccentric institution—will be followed.

I beg to propose a cordial and sincere vote of thanks to the distinguished lecturer whose words it has been a privilege for all of us to hear.

Mr. GEOFFREY WEBB [*Hon. A.*]: I should like to get the business part of my speech over first, and

formally to second this vote of thanks, heartily echoing the words of the proposer, that it is only too rare that a man so near to Pite and, I may venture to say, though it may sound rather offensive, so near to the nineteenth century as Professor Goodhart-Rendel, can understand it so deeply and explain it to us so well. I feel a shocking pretender to-night when I realise I was born in 1898 and so can hardly be considered a contemporary with many of the buildings which have been shown to us this evening; but it so happened that it was my good fortune to know Beresford Pite rather well towards the end of his career, when I came across him at Cambridge as a teacher.

A good deal of what Mr. Goodhart-Rendel said about Pite as an architect explains his extraordinary powers as a teacher. When at the end of his life he came to us at Cambridge, the thing that struck us about him was, as I said to his brother to-night, his extraordinarily catholic taste. His brother replied that in view of Beresford Pite's religious opinions that was a curious word to use, but I meant, of course, catholic in the architectural sense. He had an instinctive and a real feeling of sympathy for every kind of architecture.

Mr. Goodhart-Rendel has suggested that certain of his Gothic designs are not so happy as some of his Baroque designs or some of his designs which were ultimately based on Oriental and Near Eastern prototypes; but when, towards the end of his life, he was made a member of the Cathedral Commissioners, no man could have been chosen who had a more profound understanding of and a more real feeling for all the kinds of buildings which came under his purview in that capacity, and that was one of the things which gave him, so far as his students were concerned, his extraordinary force; they did feel that he understood all kinds of architecture, that he was not just a man who had chosen out of the past what pleased him, and chosen only to understand that, but that he did really enter into the spirit of all the different kinds of architecture.

There is another quality which made him a wonderful teacher, and that is that he was a bonny fighter. The Department of Architecture in Cambridge, to which I have the honour to belong, came into being amid storm and stress; inevitably amid storm and stress, because one of the greatest of Cambridge figures at that time—and those of you who belong to that nationality will understand his character when I say that he came from Trinity College, Dublin—was Professor Ridgeway. No body could be organised under Professor Ridgeway which was not going to have an eventful career, and a good deal of blood spilt. When Beresford Pite came down to advise the University, Ridgeway, who was a powerful character, saw that he had in him a man who was after his own heart, who liked a row, who enjoyed

throwing bricks, and who did not mind whether he got one in the eye himself. Both Ridgeway and Pite felt that they were spiritual allies, and it was a great satisfaction to Pite that he became a member of Ridgeway's college.

Now, that quality, that force of character, that passionate conviction which Pite had, which made him such an excellent teacher, must have made him a teacher at a very early stage. I once heard a speech addressed to Pite, who was sitting on the other side of the table, by a person whose best joke this evening I am probably stealing, Professor Richardson, who may well be here among us. Professor Richardson made this speech at a dinner given in honour of Pite, and he said, "When I was a young man, there was Pite copying away at Michelangelo, and there were we copying away at Pite." You have to be a very considerable character to be able to do that. Pite managed to impress not merely the youth of my time when he was an old man, but apparently each successive generation; and I am quite confident that it was the force of his own convictions about architecture which made that impression possible. He really did care for it passionately, and he was willing, as Mr. Goodhart-Rendel has explained in much more detail than I can, to carry his convictions all the way.

Professor Pite, like myself, was interested in the history of art, and I have never met a more refreshing student of the same subject. As a teacher in the University we have never had a more fresh and enlivening breeze, and I think what Mr. Goodhart-Rendel has done so remarkably to-night is to show us how that enlivening breeze

not only came to an educational institution with which Pite was connected but was always obvious throughout his work. Whatever he saw he cared for, and he managed to use it in a really personal and a really lively and vital way.

I have much pleasure in seconding this vote of thanks.

The PRESIDENT: As we have another interesting function to perform after this, I am afraid that there will not be time for a discussion, although I know that many of you would like to pay your tribute to the wonderful address which we have heard from Mr. Goodhart-Rendel. We can always rely on an admirable paper whenever Mr. Goodhart-Rendel speaks to us. I have much pleasure in putting the vote of thanks to the meeting.

The vote of thanks was put to the meeting by the President, and carried unanimously, with acclamation.

Mr. H. S. GOODHART-RENDEL [F.]: I am very grateful for this vote of thanks, and I hope that what I said is true, that the little I have been able to do to-night will be the prelude to some really adequate memorial of these two great men. I do not at all like the thought that such a cursory inspection of their works as that which we have made to-night should be the end of what ought to be done in much better fashion. It has been a very great privilege to me to give this paper, and I am very glad indeed if I have managed to boil down an enormous mass of material in such a way that it gives the impression of what a big monument ought at some time to be raised. I thank you very much.

We have received the following Memoir of Mr. Beresford Pite from his brother, Mr. W. A. Pite

It is probably unique in our annals for a surviving brother to interpose, as I am allowed to do, in adding a few personal touches, which would otherwise be unavailable and which may be of interest to those who knew Beresford Pite, and to others who may read Mr. Goodhart-Rendel's brilliant review of his work and that of his friend, Halsey Ricardo. The relations which ever existed between my brother Beresford and myself from the outset of his career were of a close and affectionate nature. We had never been in partnership, but we had collaborated together in two early works, and in a further commission over twenty years ago, in what he termed as an "ancestral profession." Mr. Goodhart-Rendel's very interesting and discriminating address is clearly only introductory, being, as he characteristically described it to me, simply in the nature of *hors d'œuvre*. It is too early to estimate the position, the wide attainments, and the permanent

influence of the life work of Beresford Pite, on things as they exist to-day. I am fully convinced that further consideration of his teaching, both by his writings, his speeches, and his executed works, will exhibit him in the rôle of a prophet of things yet to come. Though necessarily somewhat prominent, from his position as a teacher, he was naturally of a retiring disposition and was concerned with a circle perhaps a little remote from the general body by reason of his professional position at the Royal College of Art, the School of Building of the L.C.C., and the Faculty of Architecture of the University of Cambridge. His outstanding ability was shown in four directions, sometimes manifested more or less together in himself in a very remarkable degree.

As an artist, Beresford Pite was a very delightful and deft draughtsman, and a fascinating sketcher of architecture from his boyhood until within a few days of his passing from

us. This employment was at all times to him a source of sheer delight and refreshment.

As a student his interests were wide, and he was blessed with a remarkably retentive memory, not only of things he had read but of speeches of years long past, and this quality served him in good stead in his subsequent career. He specialised largely in History, and knew Gibbon, Mommsen, Grote, Ranke, and latterly the Cambridge History, all of which were laid under tribute for thought in connection with his lectures. He had the pen of a ready writer, and many contributions were made to the press at short notice on matters of public interest concerning London and other topics.

Further, he was an eloquent and attractive speaker, with a keen sense of humour, seemingly ever ready for vigorous debate. Members will recall the expectancy caused by his arrival in the meeting-room at Conduit Street, and were seldom disappointed. Nor were these gifts confined to things artistic, for he was experienced in professional matters of a litigious nature, such as questions of ancient light and other matters, where his services were retained, and which his combative spirit welcomed.

Above and beyond these qualifications, he was a born architect, and will probably be judged, without fault of his own, to have been "born" before his time. He was possessed of a creative faculty, which asserted itself in much variety and in work eclectic in character. From his compelling early Gothic manner of the period of the 'eighties, so essentially natural, characteristic, and entirely personal—and how beautiful and compelling it all was!—down to the fascinating originality of the work of later years, in all its versatility, he showed himself to be a master and a modern of the modernists; but his conceptions were always based upon tradition, a doctrine which he held to be absolutely essential, and which "empty brains" could not produce out of nothing. In all this he showed himself to be a reliant master. It is not possible to enlarge here upon the wide and varied influence which his personality exercised upon the hundreds of students who sat under him at the Royal College of Art and at the Faculty of Architecture at Cambridge, originated by his old friend, Professor E. S. Prior. The files of the professional press in our Library, afford to those who are interested a fruitful source of instructive information on many topics, and the addresses of Beresford Pite, rich in aphorisms on

Art and Architecture, are well worth the exploration of the literary excavator.

Such is the outline of a busy and useful career, which surely will not be lost to his day and generation, nor to those who follow on. It is, however, necessary to add something as to his characteristic outlook which cannot be understood without the key which opens to us the dominating purpose of his life, which was simple and deeply religious. This is not the occasion to enter into this, but I should like to indicate briefly the basic and elemental place religion occupied in his outlook. Suffice it to say that the clarity of his writings and the eloquence of his speeches found their origin in his intimate knowledge from his early youth, of the diction of the authorised version of the Bible, the unrivalled English of the Shakespearean period. Extensive as was his learning in connection with architecture and its allied arts, his knowledge of the Bible and of its doctrine was far wider and more profound, and was his daily delight, being utilised to a very large degree. In addition to his professional activities he had been an active member for many years of the National Assembly of the Church of England, and was a valued debater. Beresford Pite had the distinction of being a Cathedral Commissioner for England, a position that he greatly appreciated. These brief notes are only given as a help to the understanding of Mr. Goodhart-Rendel's review, and of the outlook of the man himself so happily expressed in his own words, which best illustrate the underlying principles governing his life work. Speaking at a dinner given to him, on his retirement from the Royal College of Art in July, 1923, he said he experienced "an unwooded pleasure in the exercise of architecture, something in the nature of a gift which does not fade away, but is part of one's inheritance in life; something which enabled one to look on architecture as belonging to the essence not only of time, but of our ideals of the world to come. This gift, one spoke of it, frankly as a gift, which implied no merit, that bound them together." So in conclusion one comes back to the fruitful seed plot of the Soane Medallion "West End Clubhouse" of 1882—such a humorous travesty of its title, and we recall the motto under which Beresford Pite submitted it, for such was the custom of those days. It was: *To he trovato El Dorado* (I have found the Golden City), a motto which unconsciously set the course and was the undying motive of his long life's work which closed just twelve months ago, in that "he looked for the city which had the foundations whose builder and maker (τεχνητης και δημιουργος) is God." This was the bourne in life which Beresford Pite desired for himself and for his colleagues.

At the close of the meeting the President made the following announcement:

The PRESIDENT: Since Mr. Goodhart-Rendel read his paper I have had a little note handed to me, the contents of which it would be unfair to keep from you, although the author of them would probably, with his natural modesty, wish me not to divulge them. Sir William Rothenstein, as a tribute to his admiration for

Professor Beresford Pite, has asked if he may be allowed to present a portrait of Beresford Pite which he has done to the Institute. I can assure Sir William on behalf of the Royal Institute that we accept very gratefully the splendid gesture which he has made, and we thank him very much for it.

LONDON ARCHITECTURE MEDAL, 1934

THE PRESENTATION OF THE R.I.B.A. MEDAL AND DIPLOMA TO
MESSRS. SIR JOHN BURNET, TAIT AND LORNE [FF.R.I.B.A.]

The PRESIDENT: I have now to present the R.I.B.A. Medal and Diploma for 1934 to Messrs. Sir John Burnet, Tait & Lorne [FF.] for their building, the Royal Masonic Hospital, Ravenscourt Park. I am sure that I am voicing the opinion of every member of the profession when I say that never was there a building which was more worthy of the R.I.B.A. Medal or an award which has given greater satisfaction to the whole profession. It is one of those buildings which whether judged from the point of view of design or that of construction or of suitability to its purpose is equally a great piece of architecture. Mr. Tait and Mr. Lorne, who are here to-night, have the double satisfaction of knowing that not only have they produced a work of architecture which is, I might almost say, the envy of a good many of their fellow-members, and which, I hope, will be an inspiration to the younger men for many years to come, but they have produced a building which, by its clean efficiency, is going to bring joy and comfort to many thousands of their suffering fellow-creatures. They are, I think, particularly happy, therefore, in having produced such a great work, and I have now much pleasure on behalf of the Institute in presenting them with this Medal and Diploma.

The President then handed the Medal and Diploma to Mr. Thomas Tait and Mr. Francis Lorne, amid prolonged applause.

Mr. THOMAS S. TAIT [F.]: First of all, I should like to thank the President for the very nice things which he has said about my firm and about this building. He has said them so convincingly and so charmingly that I almost believe them! On behalf of my firm and on behalf of the staff, I have to thank the Institute for the honour which has been done us in awarding us the Medal for the Royal Masonic Hospital.

I need hardly say how much Mr. Lorne and myself are indebted to our staff for the unstinted assistance which they have given us during the progress of the work. We should also like to thank the contractors, Messrs. Mowlem, and the various sub-contractors connected with the job. An architect must rely on the contractors for the care and the accuracy with which they carry out every detail of a building. At no time in the history of architecture has building been so complex as it is to-day. At the time of the Greeks, architecture was mainly a science of stone; even in the Gothic period architecture was mainly stone and glass; but nowadays an architect has to have comprehensive knowledge of many sciences and a knowledge of innumerable new building materials unknown to the past.

Most clients are rather prone to imagine that the principal province of an architect is in obtaining cheap prices. Cheap prices can be obtained, but only at the expense of good workmanship. The present economic conditions are no doubt the

cause of this attitude, but I hope and I feel confident that that will soon be altered. Good workmanship is the cheapest for the client in the long run, as it reduces that big item in modern buildings, namely, maintenance after the building is completed. By all means build with economy, but, if it is necessary to cut down cost, do so rather by organisation and by simplification of detail than by inferior workmanship.

I should also like to thank the Hospital Committee, and particularly Mr. Thorpe and Mr. Still, for their assistance in helping to give the building any success which it may claim. Every fortnight during the progress of the work, and for eighteen months before the building started, a committee of surgeons, doctors and honorary secretaries met and thrashed out every detail, both as to the planning and as to the equipment. To my mind, it is only by co-operation such as this that an architect can carry out such a specialised building as a hospital. We as the architects concerned are fortunate in our present clients for having allowed the ideal of excellence in workmanship and materials to be kept well in the forefront, making possible a modern hospital where beauty of colour and surrounding gardens all contribute to the healing of the sick in mind as well as in body, and adding to the health and happiness of humanity. We particularly wish to thank you, Sir, and the Institute, for, after all, the greatest pleasure and the greatest compensation which an architect can have is the approbation of his brother artists.

Mr. FRANCIS LORNE [F.]: I should like to tell you with what a happy feeling it fills Thomas Tait and myself to have the approval of you, our professional associates. We sometimes get the approval of the public press; we sometimes get the approval, or the very frank disapproval, of the man in the street; we often get a good word from our friends about the work we do; and, being artists and not dictators, in this turbulent world somehow we need the kind word and encouragement which we get; but, above all these, we appreciate the approval of you, who understand, you, who know so well what it is all about.

Tait and I have travelled far to see what is being done. We have studied deeply and worked tremendously hard to make this building a success. You can imagine, therefore, our pleasure when you say, Mr. President, as you have said to-night, "We think you have done a good building; in fact, we think you have done the best building for the year 1934 within eight miles of Charing Cross; and, in case we change our minds, or in case you forget that we have said so, we give you a little disc of gold, and we have inscribed on the face of it exactly what we think of you," to which Tait and I reply, with all the sincerity which is in us and all the gratitude of which we are capable, which is a great deal, "Thank you, Mr. President, very much, and thank you all."

I should like to couple with this a word to our clients and those who have worked so hard and so conscientiously with us. Every building in these days is the collective effort of many minds and many hands. I am glad to say that we were blessed with good clients, good quantity surveyors, good builders and good associates in the office and on the job.

They could not have been more efficient; they could not have been more charming and helpful; and—shall I say with bated breath?—at times they could not have been more difficult. That, however, is just as it should be, because that is exactly the way we all are; and, now that it is all over, and the job is a success, I hope that they think exactly the same about us. So now to you, our ideal clients and associates, without whom the job could not have been what it is, we say, "Thank you very much; thank you all."

Sir D'ARCY POWER, F.R.C.S.: It is with very great pleasure that I speak on behalf of the Royal Masonic Hospital, although Lord Wakefield or Lord Marshall ought to have been here, and Mr. Thorpe could do it very much better than I can. We have, as you have heard, had a most pleasant time with our architects. They have met us repeatedly and they have fallen in with all our suggestions; and the greatest compliment they paid us was at the end, when they said we had made one-and-ninepence go as far as half-a-crown.

I do not speak entirely without knowledge of architects. Unfortunately, or fortunately for me, from my very early beginnings I have been associated with the architectural profession; no sooner have I joined any public body than they have promptly pulled down all their old buildings and replaced them. I began at the Merchant Taylors School, which had been on the site it then occupied for three hundred years. I had not been there many years before they pulled down the old school in Suffolk Lane and moved it to Charterhouse Square. I then went to Oxford, and as soon as I got there the new buildings were put up at Holywell, and I was the first occupant of those new buildings. I went to St. Bartholomew's Hospital, and there have been constant changes there in the way of building from the time when I entered in 1878 to the present day. They pulled down all the old buildings; they built a large pathological block; they built a large library, and now they have pulled down one of the old blocks of buildings and are building the east wing. I went to the children's hospital in Tite Street, Chelsea, and there was a nice old house there to which Lady Gough used to come as a ghost, but they built her out, and they have built a huge hospital there. I went to the Bolingbroke, and no sooner had I got there than they pulled down the old house and erected the Bolingbroke Hospital. I went to Margate after that, and they have pulled down the hospital there and are rebuilding it, and now there is a large nursing home being built.

The confidence that we feel in our present architects, who have designed for us the Royal Masonic Hospital, which we think is the very best hospital in Europe at the present time, is shown by the fact that we have asked Mr. Tait and Mr. Lorne to go on and build us a nursing home. I think that is the best evidence of the confidence we feel in the work which they have already done, and I have therefore the very greatest pleasure in thanking them for the way in which they have done their work.

The PRESIDENT: We are fortunate also in having with us Mr. Burt, representing the firm of contractors who carried out the work, Messrs. John Mowlem & Co., Ltd.

Mr. GEORGE M. BURT: When I was asked a week or two ago to come and listen to this lecture to-night and to be present when this Medal was presented, I was very pleased to accept, and I have very much enjoyed it. Sir Ian MacAlister followed up that invitation, however, by a letter

telling me that I was expected to say something to-night, and the only saving clause in that letter was that he put a postscript to say "Two minutes will be sufficient." I think I can promise you not to exceed that time, if I do so at all, by more than thirty seconds.

I do feel that it is a very difficult position for a contractor and builder to get up and say anything about a building which he has built. Naturally he thinks it has been better built than it would have been by anybody else. It would be entirely presumptuous for him, I will not say to criticise, but even to discuss its architectural features. Builders never have known, and I suppose never will know, anything about architecture. At the same time, I am only quoting what at times I have been told!

I should like to ask you to believe, however, that we do really enjoy being associated with great jobs which have received recognition such as this one has received to-night. There is a real pleasure, from our point of view, in carrying such jobs out. It is a real pleasure to go round, as I can to-day, and show my son what my grandfather built. It is not a question of the design, which may be good or bad, but of being able to say that my firm built it, and that is a pride to which I think all of us who try to carry out the traditions of the building side of the work are entitled.

There are perhaps two things which interest me personally on a job. One is generally contained on one page of the bill of quantities, and is a very short clause in the specification which tells you that water may be present, and that it is the contractor's responsibility to see that he does not let down the next house, and that all costs in regard to pumping and so on are his. That is a fairly drastic clause. On the other hand, I have had more anxious hours but more real interest out of that part of the building which no one ever sees again—at least, I hope they never see it again—than out of a great deal of the rest of the work; and, while I am on that subject, I should like to pay my tribute to the craft and skill, and very often the courage, of the men who carry out that difficult underpinning and underground work. I have had, unfortunately, one or two bad experiences where there has been a collapse; everyone is liable to have that, no matter how great the care which is taken; but I have never yet found a timberman or a labourer who was not ready to walk in and get me out of my difficulty.

The other thing which interests me particularly is when the structure is up—or, in the case of the Royal Masonic Hospital, which is rather different from most, as the structure was going up—to see the real craftsmanship of the men who work with their hands. In the case of the Royal Masonic Hospital the bricklayer deservedly received praise for his good craftsmanship. I think Mr. Tait and Mr. Lorne will admit that their design could not have been given its full effect without the real, old-fashioned craftsmanship which we are still able to get. The other aspect of it, which one does not find to such an extent in a hospital, is the joinery work and the finishing work, and in that respect the Royal Masonic Hospital, instead of being what some of the work with which we have been associated has been, a triumph for and a tribute to real craftsmanship in wood by hand labour, was an example of the proper adaptation of machinery to work which hand labour cannot do, because from its very conception a hospital has to be plain and simple, and the craftsmanship there was more the craftsmanship of the machine.

I should like to say how proud we are at having been associated with building the Royal Masonic Hospital.

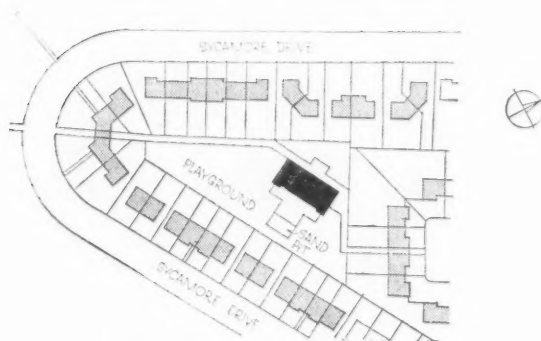


THE LACHE SCHOOL, CHESTER

Architects : D. E. E. Gibson, M.A., B.A. Hons. Arch. [A.] and C. W. Lemmon [A.]

This building is of interest at the present time for three reasons. First, it is a nursery school of the type which H.M. Government are proposing to build in very large numbers. Second, it is a timber-framed building and a good example of modern practice in this construction. Third, it employs some new materials for facings and insulation.

The plan consists of a central mass under a pitched roof, containing two playrooms. This is surrounded on three sides by accessory rooms under flat roofs.



The school is on back land in a housing scheme.

The playrooms face south-east and have French windows opening on a concrete terrace. The accommodation is for 40 children from 2 to 5 years old.

The construction is built up of small scantlings, spiked together, of which some details can be seen in the photographs and drawings here reproduced. The trusses have doubled principals, single tie beams and collars and triple posts. The only heavy timbers are the beams over the large windows; these are carried on built-up posts. The framing is supported on a concrete raft with dwarf walls of the same material.

An interesting feature of the construction is the use of aluminium foil as an insulator. Recent investigations have proved that metallic foil has remarkably good qualities in this respect; here it is used in the form of a ply of an asbestos core between two sheets of foil, giving reasonable rigidity and strength in the sheet. The outer facing of the building is of ordinary asbestos sheeting, the joints covered with strips of the same material. The inner facings are of asbestos wallboard in different forms and colours. The roofs are covered with large corrugated asbestos slates, the rainwater goods are of asbestos and the floors and dadoes are of magnesium-oxychloride jointless flooring. The flat roofs are covered with a special building slab of asbestos cement and finished with bitumen sheeting.

The total cost was £1,630, or about £40 per child.



The two playrooms face south-east and are protected by projecting wings. French windows give access on to a concrete terrace. The structure is of wood framing, faced with asbestos sheet, the joint strips being of the same material. The roofs are insulated with aluminium foil in the form of a ply of asbestos and two sheets of foil. A concrete raft and dwarf walls provide foundation



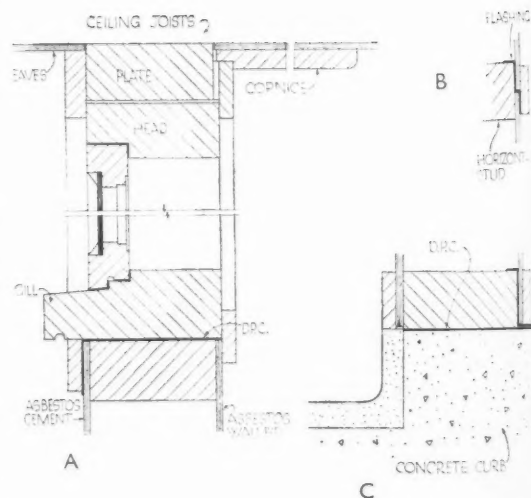
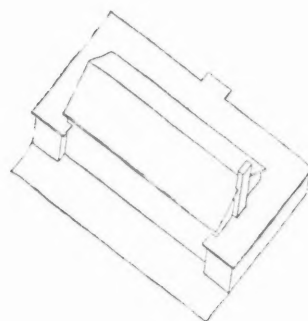
Above: The pitched roof under construction, showing the built-up trusses and aluminium foil insulation



The foil insulation of the flat roofs, seen from below



Laying the insulating foil on the flat roofs



- A. Section through window
 B. Typical detail of horizontal joints in external asbestos sheeting
 C. Section through foot of outside wall

REVIEW OF CONSTRUCTION AND MATERIALS

This series is compiled from all sources contributing technical information of use to architects. These sources are principally the many research bodies, both official and industrial, individual experts and the R.I.B.A. Science Standing Committee. Every effort is made to ensure that the information given shall be as accurate and authoritative as possible. Questions are invited from readers on matters covered by this section; they should be addressed to the Technical Editor.

The following are addresses and telephone numbers which are likely to be of use to those members seeking technical information. There are many other bodies dealing with specialised branches of research whose addresses can be obtained from the Technical Editor. We would remind readers that these bodies exist for the service of Architects and the Building Industry and are always pleased to answer enquiries.

The Director, The Building Research Station, Garston, Nr. Watford, Herts. Telegrams: "Research Phone Watford." Office hours, 9.30 to 5.30. Saturdays 9 to 12.30.

The Director, The Forest Products Research Laboratory, Princes Risborough, Bucks. Telephone: Princes Risborough 101. Telegrams: "Timberlab Princes Risborough." Office hours, 9.15 to 5.30. Saturdays 9.15 to 12.

The Director, The British Standards Institution, 28 Victoria Street, London, S.W.1. Telephone: Victoria 3127 and 3128. Telegrams: "Standards Sowest London." Office hours, 9.30 to 5. Saturdays 9.30 to 12.30.

The Technical Manager, The Building Centre Ltd., 158 New Bond Street, London, W.1. Telephone: Regent 2701, 2705. Office hours, 10 to 6. Saturdays 10 to 1.

THE FIRE-TESTING STATION

On 26 November the new Fire-Testing Station of the Fire Offices Committee, at Boreham Wood, was opened by H.R.H. the Duke of Kent. This event is of no small importance to the building industry, because the work of the new Station is certain to have great influence on bye-laws governing fire protection and consequently on the design of structures and building practice generally. In order to discover why this is so, it is desirable to review briefly the history of the study of fire-resistance and the steps that led to the creation of the new Station.

THE MEANING OF FIRE-RESISTANCE

The general vagueness of intention and looseness of terminology characteristic of building regulations governing fire-resistance have long been recognised, at least by architects. These defects exactly reflect the lack of exact knowledge as to how combinations of materials in the form of completed

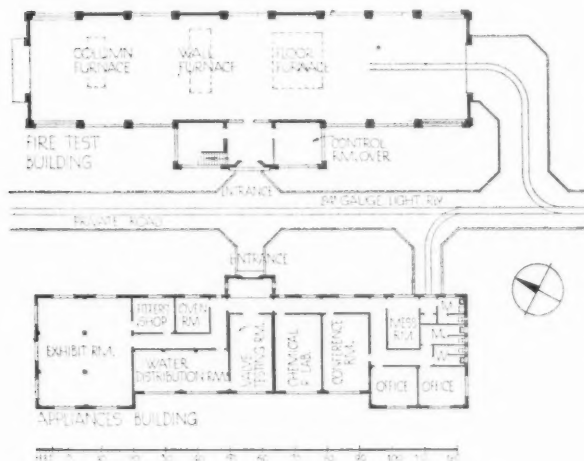
structures behave under the action of fire. This does not infer that such regulations are based solely on guesswork; they are indeed partly based on laboratory work—mainly on small specimens of isolated material—and also on experience gained from actual fires. But in these accidental fires the temperatures are not known and the behaviour of structural elements cannot be closely observed, leaving only the chance drawing of conclusions from an inspection of debris. Also there has been little certain knowledge of what fire-resistance meant expressed in time, and hardly any consideration of the time-resistance required in different structures or with different fire risks. All attempts at arriving at these were defeated by the lack of fundamental research.

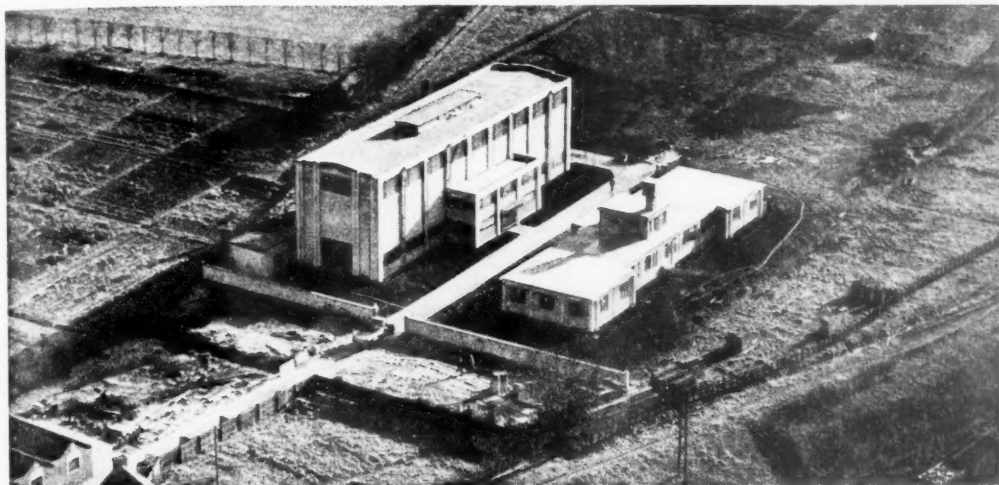
B.S. DEFINITIONS (No. 476—1932)

In 1931 it was realised by the R.I.B.A. Science Standing Committee that the first step towards clarifying the situation (of which the defects had long been recognised by all authorities) was to obtain exact definitions of the terms "fire-resistance," "incombustibility" and "non-inflammability." The matter was, as a point of history, first raised by Mr. A. H. Barnes [F.], who later amplified it in a paper* read at the ninth annual conference of the Institution of Fire Engineers. This paper was a very searching review of the whole question of bye-laws and fire-resistance. The Science Committee asked the British Standards Institution to undertake this work of definition and in 1932 a B.S.I. Committee representing interested bodies drew up *British Standard Definitions for the Resistance, Incombustibility and Non-Inflammability of Building Materials and Structures (including methods of test)*, No. 476—1932. The R.I.B.A. representative and chairman of the B.S.I. Committee was Mr. P. J. Black [L.].

It is worth while quoting the remarks on fire-resistance in that document, because they outline exactly what fire-resistance means and how, in general terms, it is to be obtained.

* "The Building Laws in Relation to Fire-Resistance, Incombustibility and Non-Inflammability (with special reference to the new British Standard Definitions)." By A. H. Barnes [F.], M.I.Struct.E. R.I.B.A. Library Pamphlet No. 116.





The Fire-Testing Station. On the left is the Testing Building, on the right the Appliances Building

"Fire-Resistance of Elements of Structures.—It should be required that certain elements of a structure, *e.g.*, an external wall, an internal partition, a floor, a ceiling, a door, a window, a lift enclosure, while fulfilling their normal functions, shall resist the passage of fire for a specified period. The minimum period of such resistance in buildings for diverse purposes is a matter for the consideration and decision of the authorities concerned, and would vary in duration with the degree of risk of fire arising from the normal user of each different type of building.

"It is important to note, however, that tests on the separate constituent materials of which an element may be constructed will not necessarily indicate its fire-resistance. It is essential that the element shall be considered as a whole. Although the term 'fire-resisting' has frequently been applied to a material as distinct from a structural element, in the great majority of cases its use in this way has been ill-advised.

"It will be appreciated that 'fire-resisting' is a purely relative term, and, therefore, in defining the fire-resistance of elements of a structure it is necessary to adopt the indirect method of defining test conditions (devised as far as possible to be analogous to those which would obtain in a building fire and, where necessary, including the effect of water application) under which the element should not fail within a specified period. For grading purposes the periods must necessarily be varied."

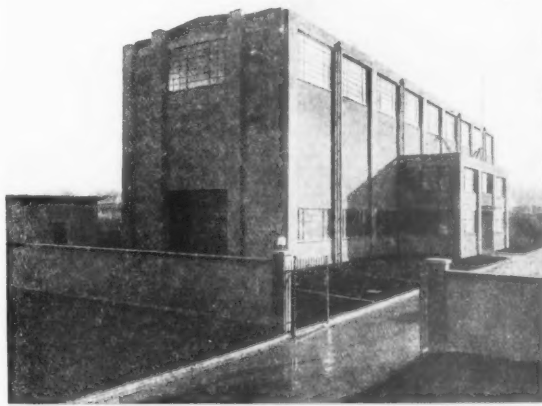
It is important to notice that the B.S.I. Committee found that they had to devise methods of test in order to make their definitions. At that time the machinery for carrying out the tests they devised did not exist. The drafting of the definitions was therefore an act of faith. But the faith has now been justified in that the Station has been created.

THE FIRE OFFICES' COMMITTEE

The Fire Offices' Committee, which is an association of the Tariff Fire Insurance Companies, has been for many years engaged on the many problems connected with the

reduction of fire waste. The Committee has for thirty years been the recognised authority on the testing and grading of fire appliances as well as the principal body collecting information on fires, their causes, prevention and extinction. In 1905 they established at Salford their first station for testing fire appliances, including sprinkler systems. In 1925 their new Technical Institute in Manchester allowed the test work on fire-testing and fire-fighting appliances to be extended to "fireproof" doors and shutters.

The Fire Offices' Committee was clearly the body best capable, not only technically but financially, to undertake this new field of research. At a Joint Conference held on 7 December 1932, representative of architectural, engineering and building bodies, Government bodies and local authorities,

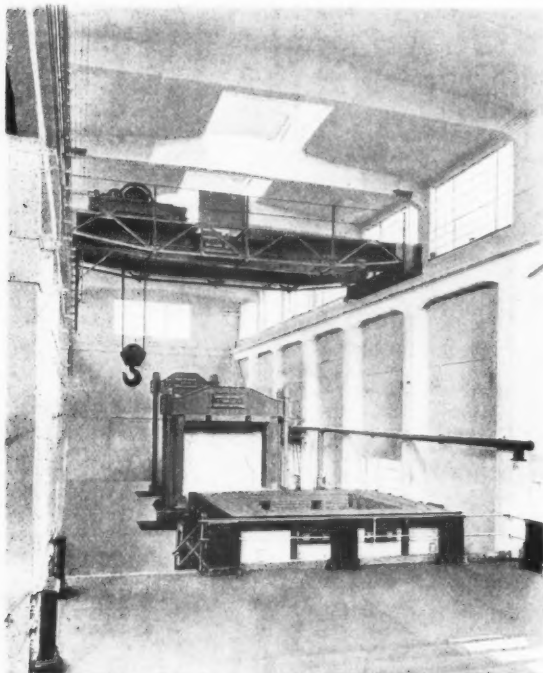


The Testing Building has a frame of reinforced concrete infilled with block walls of "foamed slag" aggregate—a new material

they agreed to do so. The actual creation of the Station is therefore their work and they have also staffed it. By incorporating in the scheme the test work on fire appliances they have been enabled to close down their Institute in Manchester. The test work will, however, be supervised by the Building Research Station and the certificates issued under their authority.

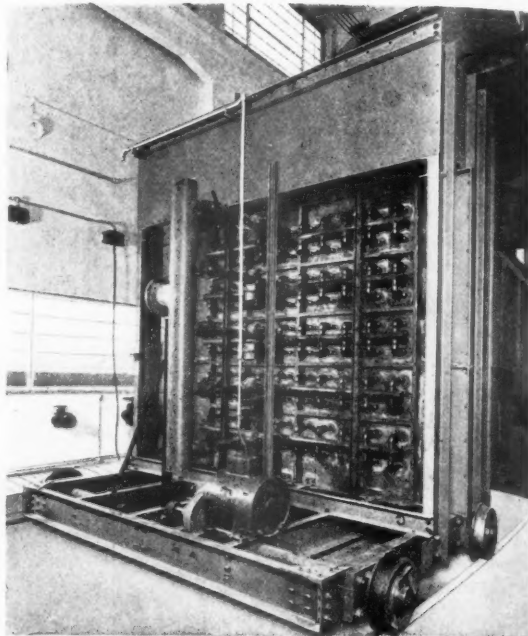
THE NEW STATION

The Station consists of two buildings, both largely single floor. In the Appliances Building are housed the departments brought from Manchester, including the chemical and electrical laboratory and rooms for sprinkler testing, water distribution, valve testing, etc.; a conference room, offices and a mess room for employees have also been provided.

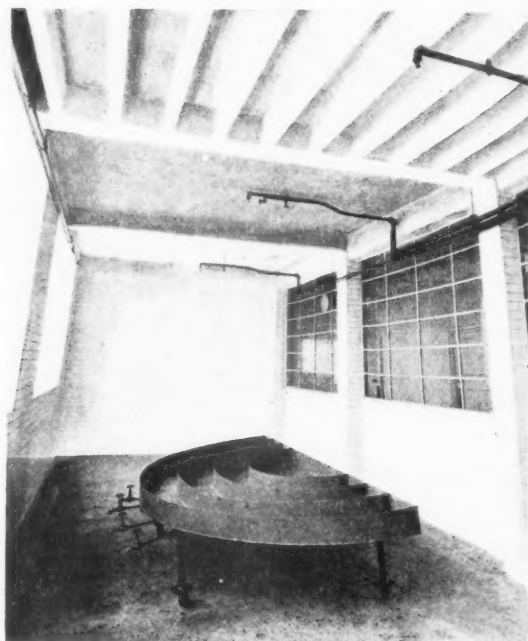


A general view of the interior of the Testing Building. The foreground is occupied by a temporary platform, beyond which is the floor furnace and beyond again the wall furnace

The Testing Building is a large open hall with an entrance annexe over which is the control room; the latter overlooks the large hall by means of windows. Sliding doors in one end allow heavy building materials to be brought inside on a light railway. A thirty-ton overhead gantry crane permits the lifting and transport of heavy articles anywhere in the building. There are three furnaces, one each for testing complete columns, walls and floors. The fuel used is gas, which is brought by a 6-in. main direct from the adjacent gas works. The burners are an interesting and novel design; instead of the bunsen burner principle in which the gas draws in its own supply of air, the air is supplied under pressure by a



The back of the gas burner battery of the wall furnace



The sprinkler testing room

fan and sucks its own supply of gas through an "inspirator," the gas being at a lower pressure than the air. The "inspirator" is controlled by a special "air-flow" apparatus, operated by an electric motor. All control is from the control room.

The furnaces are designed to fulfil the four main conditions laid down in B.S. Specification No. 476, namely: (1) The erection of structures to a specified size and their conditioning. (2) The heating of the structure *whilst under load* according to a specified time-temperature curve. (3) The application, in the case of all structures which in service carry a load, of one and a half times the design load. (4) The subjection of certain structures to a water test immediately at the end of the heating period.

This means in practice that load-bearing members such as columns, floors and some walls will be tested under the loading which they would have in "real life." The tests will, in fact, reproduce as nearly as possible the conditions of a building fire, but that all factors can be controlled and all effects observed. In some cases the tests will include the impact of a heavy steel ball, reproducing the effect of falling metallic bodies in a fire.

The use of a standard time-temperature curve (laid down in B.S. Specification No. 476), according to which all structures will be tested, will allow tests to be correlated. This means in effect that it will be possible to relate exactly the different fire-resistances of, for example, a 4½-in. brick wall, a teak and wired glass screen, a coke breeze partition and a 4-in. reinforced concrete wall. This simple example will give some idea of the enormous field of research open to the Station, and indicates the influence the work is likely to have on building bye-laws and therefore on building practice. It is safe to say that the opening of the Station now makes possible the

codification of bye-laws for fire-resistance, on a national basis; that ideal would have been unattainable without the creation of these standard tests.

THE STRUCTURE

The building has been planned by the Fire Offices Committee, the structural design and carrying out of the work being undertaken by Messrs. R. T. James & Partners, structural engineers. The general contractors were Messrs. Holland & Hannen and Cubitts. The Testing Building has a frame of reinforced concrete and a slightly pitched roof of the same material.

The infilling of the walls and the roof insulation make use of a new material to which special reference was made by the Duke of Kent when opening the building. It is known (at present) as "foamed slag," and is a lightweight, cellular and inert material. While it is proposed to deal more fully with this material in a future number of the JOURNAL, the process of manufacture may here be briefly described. Molten blast-furnace slag is poured on to a rising jet of water in a container. The steam thus formed blows upwards through the slag, "rising" it like yeast to some eight or ten times the original volume. The cooled material is then broken up and screened for various uses. Its main scope appears to be for the non-structural elements of a building, either in the form of blocks for partitions and for external panel filling of framed structures or for the fire-resisting casing of structural steel. In this building it has also been used for the roof insulation on top of the structural concrete panels. The material is at present in the hands of Messrs. Holland & Hannen and Cubitts, but further arrangements for marketing are being made. That it employs what is normally a waste product of the depressed industrial areas is a point in its favour.

Concert of Chamber Opera

SOCIAL EVENING ARRANGED BY THE R.I.B.A. SOCIAL COMMITTEE

On Monday, 16 December, a Concert of Chamber Opera will be given at the R.I.B.A. at 8.30 p.m. by a group of young singers who propose to produce small operas of all types under the direction of Ernest Schoen and Georg Knepler.

The programme will be as follows:—

DIDO AND ÆNEAS (third act). *Henry Purcell* (1656-1695).

Characters (in order of appearance): Sailor, sorceress, two witches, Dido, Belinda, Æneas, chorus.

It seems superfluous to give details of the most famous English classical opera, "Dido and Æneas." We should like to emphasise, however, that this presentation is based on the original score, note by note.

LA CAROSSE DU SAINT SACREMENT (scene v.).

Lord Berners (b. 1883).

Characters: Périchole, Le Viceroi du Péron, Balthazar (son valet de chambre).

This stage performance of Lord Berners' opera is the first English one. The libretto is in French, being taken from a story by Prosper Mérimée, another of whose stories provided the text for "Carmen," and the music is composed in the manner of French Musical Impressionism.

DON PASQUALE (finale of second act). *Gaetano Donizetti* (1797-1848).

Characters: Dottore Malatesta, Don Pasquale, Norina, Ernesto, Notaro.

"Don Pasquale" is one of the many examples of the strongly established tradition of the Opera Buffa. It was performed for the first time in 1843, 27 years after Rossini's "Barbiere di Siviglia," of whose style Donizetti was a follower.

The Singers are: Nora Colton, Barbara Lane, Katherine Miller Jones, Eugenia Triguez, Donald Campbell, Josef Galinsky, Howard Hemming, Sydney Limbrey, Charles Schloss.

At the Pianos: Frances M. Collins, Georg Knepler.

Review of Practice

LOCAL ACTS OF PARLIAMENT AND BY-LAWS REGULATING BUILDING OPERATIONS

BY BERNARD DICKSEE, F.R.I.B.A.

Some months ago, in a letter to *The Times*, Mr. Alfred C. Bossom drew attention to the inconvenience and confusion due to the fact that each of the self-contained and unrelated local authorities has its own separate and distinct set of bylaws regulating building within its area. The inconvenience and confusion does not end there.

These bylaws are made under the authority of sec. 157 of the Public Health Act, 1875, and sec. 23 of the Public Health (Amendment) Act, 1890; but have no force in law until approved and confirmed by the Ministry of Health. They are based on the model bylaws issued by the Ministry; but, although on the same model, they differ materially in the detail of their requirements to such an extent that what is required or allowed in one district may be prohibited in another. Such a state of affairs, besides being highly inconvenient, is obviously absurd. The laws of nature do not vary with the district.

The matter is not new; it has for many years caused annoyance. It was considered by the L.C.C. who on January 21, 1902, passed the following resolution:—

That in view of the great extension of housing accommodation beyond the borders of the county which is now taking place it be referred to the Local Government and Taxation Committee to consider and report what action may be taken with a view of requesting the Local Government Board to arrange that the rules and practice applying to sanitation, building construction, and laying out of streets in the several districts bordering on the county of London should be framed on a common basis and made adequate to prevent the construction of slum areas.

In consequence of which the Statistical Officer enquired into the bylaws of 29 of the local authorities surrounding London, and a report, showing the dissimilarity, was issued on December 5, 1902. Owing to the fact that some of these local authorities have revised their bylaws since that date, the details of that report may be rather out of date. But it serves to emphasise the fact that these bylaws vary considerably in detail; and it is not incorrect to say that no two are identical throughout. This comparison may be taken as a sample of the variation of the bylaws throughout the rest of the kingdom.

Great as is the annoyance and inconvenience consequent on the incongruity of these bylaws that is only the fringe of the matter, which is greatly aggravated by the existence of innumerable local Acts of Parliament containing provisions regulating building operations within the area of the individual local authority, each and all varying in detail with that of other districts; though some of the provisions are common to several districts.

More than 300 of such Acts have been passed in the years 1900 to 1934.*

These local Acts provide, *inter alia*, for the following matters:—

- Limitation of the height of the building to the width of the street.
 - Limitation of the cubical extent of a warehouse or factory building.
 - Height of chimneys.
 - Provision of an access to roof on the London model.
 - Provisions dealing with projecting shops on the London model.
 - Limitation of the loads on warehouses.
 - Raising of the flues of an adjoining building when the new building exceeds the adjoining one in height.
 - Power to require means of escape in certain buildings used as flats, tavern, hotel, hospital, common lodging house, school, shop or restaurant in which sleeping accommodation is provided. (The height of the building to which this applies varies in different Acts.)
 - Power to approve or refuse elevation of the building.
 - Power to fix the building line.
 - Power to deal with dangerous structures.
 - Power to deal with dilapidated buildings.
 - Control of hoarding or fence within 30 feet of corner of street.
 - Control of retaining walls.
 - Control of projection over street.
 - Control of sky signs.
 - Control of pavement lights.
 - Provision of separate entrance to dwelling rooms over shop.
 - Repeal of some section of the Public Health Act.
 - Amendment of some section of the Public Health Act.
 - Power to approve situation of entrance door.
- These local Acts also provide for power to the local authority to make bylaws on the following matters:—
- Uniting of buildings and stopping up openings in party walls.
 - The number of dwelling houses in one block or row.
 - The provision of open space separating blocks or rows of dwelling houses.
 - Lighting of staircases.
 - Stoves, furnaces and flues.
 - Steel frame buildings.
 - Reinforced concrete buildings.
 - Houses let in lodgings.
 - Dimensions of rooms.
 - Position of entrance door of building.
 - Habitable rooms over stables.
 - Woodwork in external walls.
 - Provision of separate entrance to tenements or flats over shop or other premises.

* Mr. Bernard Dicksee has compiled a list of the Local Acts affecting building which have been passed in the years 1900-1934. A copy of this list has been deposited in the library.—EDITOR.

To secure that new buildings shall not impede the proper ventilation of other buildings.

Several of these powers more or less duplicate, with possible variations, some of the provisions of the general Acts. Dangerous structures are dealt with, in urban districts, under sec. 75 of the Towns Improvement Clauses Act, 1847. Building line is dealt with under sec. 155 of the Public Health Act, 1875, and sec. 5 of the Roads Improvement Act, 1925. Design and elevation of buildings is dealt with under the Town and Country Planning Act, 1932.

It should be realised that the provisions contained in these local Acts vary according to the district, some of the provisions applying to one district and some to another, though some of the provisions crop up in several of the Acts, frequently with some variation. No two local Acts are the same.

It will therefore not be sufficient for anyone proposing to build in a particular area to secure a copy of the local bylaws, as there is probably also a local Act or Acts to be considered. Croydon affords some assistance by printing with its bylaws extracts from its local Acts, though this is not complete, as their Act of 1930 was passed since the last reprint of their bylaws. This consideration of the public is not usual, and I am unaware of any other similar case.

The confusion due to this state of the law is increased by the absurdity of the Public Health Act of treating as a "new building" additions, alterations and other works, instead of dealing with them as additions, etc., in like manner as they are under sec. 232 of the London Building Act, 1930. This absurdity was emphasised in the Repton School case in 1918, decided by the Court of Appeal.

The revision of this highly unsatisfactory and in-

convenient state of the law is long overdue, and it is made worse each year by the passing of additional local Acts of Parliament.

It is suggested that the law should be amended in the following way:—

(1) Sec. 157 of the Public Health Act, 1875, and sec. 23 of the Public Health (Amendment) Act, 1890, and all the local Acts giving additional power to make bylaws should be repealed, together with all and every bylaw made under any of those powers.

(2) The various sections of all the local Acts dealing with the control of building matters should be repealed.

(3) In place there should be passed a General Act providing for the formulation of a uniform set of regulations covering all matters dealing with building operations, whether new buildings, additions or alterations. One set being provided for urban districts and one for rural districts. Provision being made for the amendment or alteration of the regulations as necessity may arise.

(4) These regulations should be formulated by a suitable and responsible authority, comprising men of experience, including some architects, and should be subject to confirmation similar to a Provisional Order.

(5) These regulations should deal with new buildings and with additions, alterations and other works as such on the model of the London Building Act, abolishing the absurdity of deeming to be "new buildings" matters of additions, alterations, etc. A consequent amendment of the Public Health Acts would be necessary.

(6) Pending this revision of the present law no new local Act regulating building operations should be passed.

C.P.R.E., R.I.B.A., and I.O.B. Advisory Panels

WILTSHIRE.—Active steps are being taken with the Joint Planning Committee of the Wiltshire County Council, which has asked for particulars of the services which can be offered to the Local Authorities by the Wiltshire Panels; and the local organisation hopes to be able to furnish the County with a list of Panels which will cover nearly the whole of the County.

ESSEX.—Application having been made by the Dunmow Rural District Council for Panel advice, the Essex, Cambridge and Hertfordshire Society of Architects have been in communication with the Local Authority, with a view to the creation of a Panel for this particular area.

WARWICKSHIRE.—A Panel of Architects is now in active operation in Warwickshire, which forms part of the area of

the Birmingham and Five Counties Architectural Association. This Panel is working in co-operation with the Birmingham Architectural Association Town Planning Committee. It is hoped later on that it will be possible to set up Panels in the remaining County areas.

NOTTINGHAMSHIRE.—An enquiry has been received from the Bingham Rural District Council in reference to Panel advice in that area. The local Secretary has been asked to arrange if possible for Panel advice in this area.

CENTRAL PANELS COMMITTEE.—The next meeting of the Central Panels Committee will be held on 13 December.

G. H. JACK,
Panel Secretary.

The International Exhibition of Chinese Art

BURLINGTON HOUSE, 1935

By Arnold Silcock, F.R.I.B.A.

The previous great Winter Exhibitions at Burlington House seem likely to be eclipsed by the present International Exhibition of Chinese Art. The peaceful, homely atmosphere of the Dutch Exhibition immediately appealed to the man in the street who, as he so often reminds us, knows nothing about art, but knows what he likes. The Italian Exhibition was impressive and uplifting in its celestial grandeur. By the Persian, sensuous and exotic as only the Orient can be, we were submerged as in a sea of semi-tropical colour. But the Chinese merges all these qualities in that cosmic harmony which is the essence of this, the greatest art of the Far East. The *tour de force* in 1930 was the central figure of Michelangelo's "David." His place to-day is taken by the colossal figure of Buddha, whose timeless serenity pervades the scene from the threshold to the farthest gallery.

The smiling face towers above the crowd ascending the staircase, as once it welcomed ascending bands of pilgrims. It typifies the spirit of Chinese art—beauty that is universal and immortal.

This spirit has been finely understood by the organisers. Their work must be seen to be fully appreciated. Everywhere the soft tones of unbleached Chinese grass-cloth melt upon wall and showcase, so that each piece of bronze or porcelain stands out from a perfect neutral background. This feature and the arrangement of the wall cabinets for ceramics and the smaller things, with occasional pictures or textiles breaking into the horizontal lines of shelves and cases, bring relief to the eye with a delightful freshness. Nothing quite like it has been seen before, and the effect is that of an exquisitely grouped private collection—utterly unlike the usual display in museums and exhibitions.

For architects this factor alone adds an unexpected delight to a visit. Mr. Leigh Ashton, who designed the ensemble, has shown himself to be a true artist as well as a connoisseur and expert on Chinese art.

The Chinese are the one people in the world who can look back from the present day down a vista of forty centuries directly into the mists of the Stone Age, and know that this continuity of art tradition connects them with their aboriginal ancestors.

The visitor to Burlington House can share that experience if he goes in the right mood, for he can move through gallery after gallery, following step by step the unfolding of the Chinese genius for beauty. In pottery, bronze, painting and porcelain, he can see in turn the rise and development of each period's most typical materials, and the influence of new ideas and

impulses from the time of their impact to their gradual but inevitable absorption in the undeflected stream of traditional culture.

Beginning with prehistoric times we see that the Chinese had achieved a remarkably high degree of skill in the casting of large bronze sacrificial vessels at a time when the Acropolis of Tiryns was being built. The perfection of these bronzes shows that the craft must have been slowly developing for many hundreds of years of which at present we have no record, and which connect this culture with the Stone Age whose pottery forms the bronzes, in some cases, imitate.

In the next gallery we see examples of the supremacy of bronze still being maintained many hundreds of years later when the lesser craft of the potter produced remarkable imitations of bronze vessels in glazed earthenware. Then we see the gradual emergence of porcellaneous wares from the strivings to perfect the same glazed pottery, culminating, well before the time of William the Conqueror, in the discovery of true porcelain-making.

Parallel with this development is shown the evolution of primitive picture-writing, at first scratched upon bone and tortoiseshell, later as inscriptions cast in the bronze vessels, and later still drawn with the brush upon silk and then on paper. The influence of this writing, with its emphasis on the value of sheer line, is shown in the development of the art of calligraphy, and in turn, in the influence of this same line, and the same materials, on the typical brush drawings from which grew the twin art of Chinese painting.

The remainder of the galleries are chiefly devoted to the most outstanding examples of the parallel development and interactions of these, the more important materials and branches of Chinese art, all of which had reached a classic age of perfection before that useful date in our history—1066.

In such a unique collection it is impossible to mention the outstanding exhibits because all are of an extraordinarily high standard. There are over 800 pieces from the Imperial collection, once housed in the Forbidden City, Peking, but now a part of the National collection of China, and generously lent by the Chinese Government.

In all, there are nearly 3,000 exhibits, yet nowhere does one feel that the galleries are over-crowded, nor is one afflicted by that insidious disease, "museum fatigue."

The only improvement, and one which is unfortunately unattainable, would be the exclusion of 50 per cent. of the crowd in galleries so transformed that "every prospect pleases and only man is vile!"

"YOU ENGLISH"

A COMEDY BY HOPE BAGENAL [A.]

PRESENTED BY THE R.I.B.A. DRAMATIC SOCIETY

When a person like Mr. Bagenal (not that there can really be any replicas) turns to playwriting his prospective audience might well be bewildered to know what to expect. Indeed, the common remark heard in those places where they discuss such things has been "so Bagenal has written a play. I wonder what it will be like?" meaning not merely "will it be good or bad?" but "to what direction will he turn now; we've seen him as historian, philosopher and scientist—what next?" If there could be bets on personal achievement, the book on Mr. Bagenal would be a very complicated affair based not merely on the distance he goes in one direction but on the direction itself. However, Mr. Bagenal being Mr. Bagenal, we came in good numbers, but not quite good enough, full of anticipation, perhaps even nervous, but knowing that whatever this play might contain it would have a basis of profound thought and be expressed in the precise phraseology and subtle humour and wit that Mr. Bagenal has made his own. Conversationally, Mr. Bagenal is a grand master at the art of what actors call "good lines," so there was no doubt that his pie would be full of plums. But what we could not have anticipated was the extent to which the play has dramatic form, continuity of movement and that building up of successive dramatic climaxes which usually marks the work of the experienced dramatist. "You English" is, in fact, a first-class play, and it is not an implied slight on a hard-working amateur company to say that we would like to see it in the hands of professionals. Indeed there seemed to be a consensus of opinion in the audience that the play was well worthy of West End production.

To say that the play is concerned with the clash of principle between Italian Fascism and the English democratic spirit is to give no better impression of it than to say that Shaw's "Pygmalion" is about phonetics. Nevertheless that clash of ideals is the main theme and the play is not spoiled by the inevitable conclusion that national temperaments differ and that efforts to understand those differences are preferable to attempts to force all sections of mankind into one rigid mould. To quote the programme, "The single scene of the play is laid in the hall and loggia of an Italian villa, converted into a small hotel, in the Alban hills overlooking the Campagna and having a distant view of Rome. The period is just before the Boy Scout organisation in Italy was converted by the Government into the Balilla Patrols." The hotel, apart from its staff, contains a commandant of Fascist Militia, a young English woman holding a travelling studentship in

classical archæology, her "young man" and would-be husband (who has a brother in the House of Commons) and two English maiden ladies of the kind who "love" Italy and visit it every year. The master of the hotel, though he has lived in America, is an ardent supporter of the regime, his wife is "the old Italy," his daughter "the new Italy." The youthful waiter is a boy scout, and there is an entertaining maidservant. Between the second and third acts there is a local Fascist "Festa" at which the Duce himself is present. Thus literally the stage is set for the clash of ideals.

The force of the play depends on the fact that Mr. Bagenal has portrayed both ideals with studied fairness. Had he "denounced" the tyrannies of Fascism and omitted its idealistic and re-creative side, or had he indulged in the popular sport of decrying the English as both supercilious and easygoing, the play would have been unbalanced. But he did not and herein lies the incisive interest of the play. Both nationalities respect and even love much in the other; both are bitterly opposed to certain manifestations of the other's political system. Miss White—one of the English ladies—speaks with horror of "your whips, your castor-oil bottles." Commandant Voltini is resentful of the fact that the young Englishman, Mr. Liddell, can cause trouble in Rome by getting his brother to ask a question in the House. "That," he says scornfully, "is a relic of effete liberalism!"

All this, the reader may say, sounds very serious and not at all likely to amuse for an evening. But who, reading the preface to "Pygmalion," would dream of the laughter with which the play itself is punctuated? Mr. Bagenal carries his audience gaily along on the stream of his witty dialogue, and only now and again do grimmer facts emerge with, as a result of the gaiety, a heightened contrast. He brings out fully the *opera bouffe* atmosphere that characterises (at least to English eyes) much of the daily happenings of Italian life; but behind are seen the driving forces that made Italy a great nation.

So much for the play. It required—and received from Mr. F. Halliburton Smith—careful producing so that the various balances were not upset. He did not allow the "wisecracks" (a hateful word that will make Mr. Bagenal shudder), and the laughter that accompanied them, to confuse the main theme; the illustrative byplay was never allowed to descend into buffoonery. For example, the exaggerated pomposities of the innkeeper, admirably characterised by Charles

Crichton, could easily have become farcical, but never did so. One can learn much about the quality of production of a play—specially an amateur production, by watching the audience. If there is rustling in the auditorium, the interest has been allowed to flag. Whispering reveals inconsistencies in the play or the production. When, as on this occasion, an audience is tensely still and chuckling rather than laughing aloud for fear the next point be missed, there is not much wrong with either production or play. Even the deadly serious ethical summing up by Miss Brown in the third act "got across" well.

The acid test for the individual amateur actor is whether the audience will forget that they are looking at So and So, whom they know, dressed in odd clothes and speaking unfamiliar words, and feel instinctively that they are watching a real Fascist Militiaman or Italian innkeeper. Therein lies the art of acting. With most of this cast, almost all the time, we felt we were watching real characters. While it is invidious to mention names where the general level was high, we felt Laurence King as the Fascist Commandant, Charles Crichton as the innkeeper, Enid Caldicott as his wife, Prudence Smith as Grace Marks the English girl, and Gertrude Leverkus as Miss White the English maiden lady, were really the people they portrayed. The others were only a little less good and all had their great moments.

The Dramatic Society should not take advantage of the excellent acoustics (by Mr. Bagenal) of the Henry Jarvis Hall to speak at too low a pitch or lessen effort at enunciation. While audibility was on the whole good, the audience had occasionally to strain their attention and even then a few remarks were missed here and there. Poor enunciation is a defect of most amateurs and of some professionals as well; they will not make every syllable and every consonant do its work. Here the older professionals like Marie Tempest Frank Cellier, Yvonne Arnaud, George Robey or Will Fyffe are models to be studied. This defect was more apparent with Mr. Bagenal's play than it would be with many, because one could not afford to lose a single line. It is a matter for the individual actor and is largely beyond the powers of the producer who has to presuppose a tolerable standard in elocution of his actors.

Particularly good in this respect were Prudence Smith, Enid Caldicott and Gertrude Leverkus.

This production is the best thing that the R.I.B.A. Dramatic Society has given us, both as a play and as a production. May it augur an even brighter future.

E. L. B.

THE CAST

GIOVIO ALESSI, <i>Master of the Hotel</i>	CHARLES CRICHTON
NANINA, <i>his wife</i>	ENID CALDICOTT
GIULIA, <i>their daughter</i>	JOAN RICHARDS
ANNIBALE, <i>the waiter</i>	GILBERT KENDREW
TERESA, <i>the maid</i>	CARMEN SMITH
FLAMINIO VOLTINI, <i>a Commandant of the Fascist Militia, courting Giulia</i>	LAURENCE KING
GRACE MARKS, <i>a young English woman holding a travelling scholarship in classical archaeology</i>	PRUDENCE SMITH
FRANK LIDDELL, <i>courting Grace</i>	JOHN PERRETT
MISS MARGARET WHITE, <i>a guest at the hotel</i>	GERTRUDE LEVERKUS
MISS CHRISTINA BROWN, <i>another guest</i>	ROSEMARY TIMMIS

The play produced by F. Halliburton Smith.

Song in Act III sung by Alma Dicker.

Lighting by Richard Carter.

Stage set by Gilbert Kendrew.

Stage Manager, James Franklin.

Music under the direction of Miss Ann Cherston, 9, Fitzwarren Gardens, N.19.

Furniture by J. S. Lyon, Ltd.

The single scene of the play is laid in the hall and loggia of an Italian villa, converted into a small hotel, in the Alban hills overlooking the Campagna and having a distant view of Rome.

The period is just before the Boy Scout organisation in Italy was converted by the Government into the Balila Patrols.

The audience are asked to accept a convention in which English is spoken by all the characters but in which a lingual difference is suggested by a difference of style and vocabulary.

ACT I The afternoon of an October day; the curtain will fall for a moment in this act to denote the lapse of an hour.

ACT II Early in the morning two days later.

ACT III The same evening.



Book Reviews

THE PALACE OF MINOS*

The publication of the fourth volume this year* marks the close of Sir Arthur Evans's monumental book. Five years intervened between the present and the last of the previous volumes. Fresh discoveries such as the important "Temple Tomb," the gold signet ring and the bewildering number of figurines of the "Mother Goddess" had to be incorporated, but apart from these one can readily understand that the difficulty of rounding off such a tremendous task would make the final volume the most difficult. We can see this from the three "Epilogues" which conclude the volume.

Sir Arthur, in the opening words of the Preface, states that it is just 40 years since the beginning of his exploration of the site of Knossos, and it is 35 years since the first spade of his organised campaign touched the site. After the first fruitful years and their recording in annual reports he settled down—round about 1910—to write his book. The Great War intervened so that the first bulky volume did not see the light till 1921. This included a general survey of the entire ground as known at that date in its architectural and archaeological aspects, but a complete plan of the later palace was wisely deferred. The enormous amount of architectural material alone that required overhauling took years to investigate, and it is not surprising that Vol. II, in 2 parts (the largest next to Vol. IV), did not appear till 1928. Then followed a period of intense activity, and Vol. III, running to 525 pages of text, appeared in 1930. The entire work consists of six separate volumes of extra large 8vo, occupying eleven inches of bookcase space, with 3,018 pages of text, 2,434 text illustrations (both line and photographic), 35 coloured plates, 59 supplementary plates, eleven folding plates in packets and one map.

It was not the least difficult of the problems of Knossos that the unravelling of the later palace was bound up with that of the earlier one. The only complete plan in Vol. I was one of the most difficult to produce, as it attempted to show the palace as it existed "at the close of the Second Middle Minoan period," that is, before a great earthquake, which careful investigation has made a practical certainty, destroyed a great deal of it in the subsequent or Third Middle Minoan period. The author's masterly division of this early plan into "insulae" has been proved to be in the main correct, though some details have been revised in subsequent

volumes. As a glance will show, the reconstitution of the eastern quarter was more problematical than that of the western quarter.

The three middle sections of the publication (Vol. II-II, Vol. III and Vol. IV-I) all hang together and are of immense importance. *The second part of Vol. II* contains the two most celebrated houses (they may be called small palaces) found in the neighbourhood of the site—the "Royal Villa" overlooking the eastern river valley and the "Little Palace," on higher ground to the west of the palace—and, in addition, the "House of the Chancel Screen," the "South-East House," and the much ruined houses near the great west court which were so rich in fresco finds. This part also includes an overhauling of the "Theatral Area," the "Procession Corridor" with its south connections, and the shrines and verandahs on the west side of the central court. The most valuable independent architectural discoveries in the palace itself were the South Propylæum and the clear evidence of the upper halls which led from it; but not satisfied with this single exploit in 1926, the explorer displayed perhaps the greatest stroke of genius in the entire series of campaigns by the elucidation of the N.W. entrance, a masterly surmise based entirely on the evidence of the massive sub-structures which protruded enigmatically from the N.W. angle of the palace. In its architectural aspects this part is the most memorable of the entire work by virtue of the complete plan of the later palace (in two sections, and a third—"Plan C"—showing the upper floor of A) contained in the pocket at the end, and the fine visions of the west façade of the central court and the western entrance by F. G. Newton (Figs. 532 and 429).

In the concluding Volume now under review the author is concerned with the elusive script of the Knossian clay tablets in their relation to various linear signs found there and elsewhere; and he leads on from this to an exhaustive examination of matters of kindred significance, such as chariots, the thoroughbred horse, bows and swords. These matters occupy a considerable portion of the second part of the volume. They are preceded by a mass of illustrative material, largely seals, dealing with hunting, domestic and farm animals, demons, warriors, divinities, etc., all as explaining aspects of Minoan ritual, ceremonial or ordinary life. I mention this part of the work at the outset as it takes up more than half (nearly 500 pages) of the volume. The enormous amount of knowledge and research necessary for its production would alone explain why we have had to wait so long for this volume.

* Sir Arthur Evans: *The Palace of Minos at Knossos*, Vol. IV (in two parts), pp. li & 1,018, 9 coloured plates, 27 supplementary plates, 966 text illustrations, 4 folding architectural plates in pockets, 10" x 7½". Macmillan & Co., Ltd., London. £9 9s. net.

Material of this kind is to be found in the other volumes, but here it becomes the fit completion not only of a particular work but of a lifetime of research.

The first part of the volume begins with a subject which has always been very near the explorer's heart, the restoration of the most important elements in the Northern Entrance. In the excellent photograph of himself on the reverse side of the dedicatory page to Federico Halbherr he has elected to stand in this entrance. The restoration has embodied some excellent work by Mr. de Jong and the most ambitious piece of fresco attempted on the site—the life-size charging bull with an olive-tree background built up from the actual head in relief, which clearly belonged to this entrance. Next we get an examination, continued in the second part of the volume, of various representations of the "Mother Goddess"—the Toronto ivory (or chryselephantine) figurine, the skirted one in fine stone now in the Fitzwilliam Museum, Cambridge, and others. We also get a further examination of "snake-goddess" ideas, but in many respects the most significant element in this part is the "Riddle of Mycenæ," dealing with the author's firm belief, thoroughly expounded, in the early (i.e., Middle Minoan, or roughly 1600 B.C.) date for the Tholos Tombs and the Lion Gate at Mycenæ.†

There are two important architectural corrections of previous plans: one of these produces a small single-pillar low-level antechamber at the west side of the S. Propylæum, the other increases the number of storage magazines on the upper floor which led out of the upper Long Gallery. As there were further slight amendments to be made on the previous "Plan C" published in II-II, the author, in 1932, had a "revised" Plan C made to identical size, which is in the pocket of IV-I. The three folding plates in the pocket of IV-II relate to the most recent discovery of importance in the neighbourhood of the Palace, the "Temple Tomb," disclosed in 1931 in a region some $\frac{1}{2}$ mile to the south, which had been regarded since 1900 as beyond the area of palace activities. Such are the romances of excavation. But, when all is said, the section of the general public whose memory is long will find Vol. IV chiefly memorable for the final publication of the "Throne Room," including colour-plates of the gryphon frescoes which were such a sensational feature of the first year of excavation. Belonging as they did to L.M. II, the last coherent phase of the palace before the great seismic catastrophe and conflagration destroyed it, "approximately . . . round about 1400 B.C.," they are an entirely suitable ending to a series of fresco paintings which began some 200 years or more earlier with the scarce pieces of the M.M. II period illustrated in Vol. I.

To the writer, who remembers the hill of Knossos when it was arable land with only one partly filled pit in which some large gypsum blocks in position were just visible (a pin-prick of an excavation conducted by the veteran Minos Kalai-kairinos),‡ a survey of Sir Arthur's four volumes is awe-inspiring. They are not only the epic of a great excavation, but of a concerted system of conservation which surpassed all previous or contemporary efforts. How many thousands of pounds have been expended on this probably not even the explorer himself knows. He had a stern sense of duty in the matter which brooked no delay. That he has been

fully justified constructionally goes without saying. Knossos would have been a shapeless ruin but for these consolidations, but he has been justified up to the hilt on archaeological grounds, and posterity must be clearly his debtor. It is impossible to say at any particular place "it was exactly like that," but it is certain that everything that has been done could hardly have been bettered, and that it conveys the true spirit of the original. From an architectural standpoint the most valuable work of this kind was the covering over of the basement below the great halls and their accessories leading from the South Propylæum in the western section, and the accompanying definition of the evidences for the halls themselves. Years of study made it clear that there was, of necessity, a deflection in the north to south longitudinal axes of this great plan system. On that essential principle the whole restoration is based, and this means that *Plan C* is substantially correct.

Prof. D. S. Robertson § has said: "The details are, of course, partly conjectural"; but there are no details to speak of. It is in the main stark building fact based on adjustments of existing remains for which there was some 75 per cent. of incontrovertible evidence. The only element about which there is any substantial doubt is the character of the "verandahs" on each side of the great stepway. Before "Time, like an ever-rolling stream," has removed all of the four indispensable witnesses || this testimony should be clearly enunciated.

The great importance of this upper plan (forecast by Sir Banister Fletcher when he went over the site about 1901) is evident when we get additional confirmation of its accuracy on general lines from the plan of Phastos, but Phastos was, in comparison, a little Palace: it was only at "broad Knossos" that a system 180 feet long was possible, stretching from the South Terrace to the Central Staircase. Whether the intriguing restoration of the peristylar upper hall in the eastern section ¶ can be substantiated with equal certainty the present writer is not aware, but the evidence that a "peristyle court" was a Minoan usage can be seen clearly in the "Little Palace" at Knossos. I need not enlarge on the importance of a peristyle court in a European site at such an early date.

Sir Arthur's great achievement is much more than an epic of conserved excavation; it is the epic of a civilisation disclosed by a master-hand. From the nature of the case—and speaking purely for the architecture—there are many sequences in the book that require to be dug out, and at some future date an architectural history of the Palace of Minos may be built out of it, but both in this respect and in every other respect the book is imperishable. J. B. Bury's verdict on Gibbon's "Decline and Fall" as "beyond and above date" can be applied with equal certainty. To the distinguished antiquary and explorer, a Gold Medallist and Honorary Associate of this Institute, can be offered respectful congratulations for having attained to its completion at an advanced age.

One misprint, not noted in "Errata," has been observed. In Vol. III, on p. 29, "W. G. Newton" should be "F. G. Newton." It seems almost thankless to call attention to

§ *Greek and Roman Architecture*, p. 13.

|| Two have passed on—Duncan Mackenzie and F. G. Newton.

¶ Vol. III, Fig. 340. The plans and extensive reconstructions in the central part of the eastern section of the palace were carried out by Mr. Christian Doll.

† See also Sir A. Evans' *The Shaft Graves and Bee-hive Tombs of Mycenæ*. London, 1929.

‡ He was himself visible at that time: he always wore the national dress.

another point, as the "Contents" at the beginning of each volume are so satisfyingly full, but though the references to plates and to architectural plans and sections are listed out it might have been an advantage to have had a complete "List of Illustrations" to each part or volume. It should be noted that each volume is a separate entity in its paging, but that the illustrations and plates (rather conveniently) are numbered in sequence through all four volumes. Both author and publisher can be congratulated on the sumptuous character of the production, as befitting a work which, complete, costs £28 7s. to the public. An Index to the entire work is promised. For such a subject it will be invaluable, just as the Tables of Contents which we have already are invaluable.

THEODORE FYFE [F.].

SIX ARCHITECTS

SIX ARCHITECTS, by Sir Reginald Blomfield, R.A. Macmillan. London. 1935. 6s.

Sir Reginald Blomfield recently gave a series of lectures at Aberystwyth University on the lives, works and personalities of six famous Renaissance architects—Palladio, Bernini, Inigo Jones, François Mansart, the younger Gabriel, and Wren—men whose names, at least, are known to every architectural schoolboy and who as the price of their fame have had to carry a burden of commentary from generation after generation of scholiasts almost too heavy even for a Palladio or a Wren. Sir Reginald's commentary is, as anyone would expect who knows the quality of his scholarship, the incisiveness of his writing and the exuberance of his architectural faith, a book to be read with pleasure and profit; though not, we dare say, with quite the direct profit that its author wishes. It is evident—even unfortunately so—that Sir Reginald would like these lively pictures to be taken not as a sweet but as a pill; but the virtue of his interpretations lies not so much in their didactic qualities as in their inherent merits as Sir Reginald's personal pictures of people of whom he can talk with real authority and delight. What he thinks about them is in itself interesting. Sir Reginald is not by any means one of the modern biographers who are more concerned with faith and gossip than works. What interests him is achievement; his judgment is by way of the buildings and is in fact genuinely architectural. That is the book's particular quality. Unhappily, Sir Reginald is so insistent on the "modernism" theme that one is forced into a debate which one would like to think is really beside the point. Because each year fewer and fewer contemporary architects are prepared to practice within the canons propounded by the architects of the neo-Renaissance school there is no justification for the assumption that they do not value the works of these six architects and do not study them. No one now would venture to suggest that because Western painters do not paint like the Chinese they are blind to the beauties of the Chinese art now at Burlington House. The suggestion would not be made because it is recognised that we belong to a different culture and to go outside our own culture to practice in the mode of another people could only result in poor and false art. So to-day the modern architect not merely makes a literary claim but knows, and substantiates his knowledge by his practice, that he is living in an era different in almost every respect from the era that begat Palladio and Wren. He has new problems and does not want to solve them in a Renaissance manner. We cannot from that assume that he either despises or fails to appreciate the merits of that period

any more than we can assume that a neo-Renaissance architect is as blind as his true Renaissance forebears to the beauties of medieval architecture just because he uses no pointed arches and does not study the history of medieval masons. It can be argued that the more divorced appreciation is from desire to copy the more genuine can be the understanding. The disinterested quality in study is one of the concomitants of culture.

We may envy Sir Reginald the persistence of his faith which has its blind eye to the particular difficulties of modern conditions. The weathercock that persists in pointing south when the wind blows harsh and cold from the north may with reason point out that his is the happier direction, but he can hardly blame the other cocks for their sympathetic reaction to the times nor will he bring them round to his way by telling them how much nicer a south wind is.

The biographies make no pretence to add scholastically to our knowledge of their subjects but present each architect clearly, cheerfully and critically. There is not the tiniest suggestion that any of these men are faultless. Their faults and their foibles receive fair and, if necessary, acid comment, and Sir Reginald, without any straining after the electric effects which can be used too easily by any "snap" biographer, makes his readers comfortably aware that he is at home in all the spacious chambers of the cultured Renaissance world, can draw his comparisons widely and boldly and call on a fund of knowledge of the period perhaps unrivalled by any other writer to-day. The opinions he expresses would receive general consent from most English students, not least perhaps because they have most of them learnt their architectural history of the Renaissance from Sir Reginald's own books. Behind the polemics of his "modernism" obsession which we have tried to deal with earlier in this review is very big faith founded on a prophet's sense of righteousness. We may, some of us, disagree with the conclusions, but that is beside the point; the conclusions are only at the tail end. Even modernism respects the achievement of the ancients, those "who did work worthy of remembrance," more than Sir Reginald will allow, and as guide for all those who seek to know the persons and works of these giants there could be no one more fitted than Sir Reginald and no introduction to him better than this book.

PARISH CHURCH GUIDES

ST. PHILIP'S CHURCH, BIRMINGHAM, AND ITS GROOM-PORTER ARCHITECT, by Benjamin Walker, F.S.A. [A.]. 16 pp. Privately printed, Birmingham, 1935.

THE CHURCH OF ST. OSWALD, WINWICK, IN LEGEND AND HISTORY, by Joseph P. Pearce, F.R.Hist.S. [F.]. 31 pp. Privately printed, Warrington, 1935. 1s. 6d.

These are two of a great number of well-written and illustrated descriptions of individual churches which have appeared in a continuous spate since the Gothic Revival. Very few of them are to be found in our own or, indeed, in any library for they are usually locally produced and of limited circulation, yet scholarly research is often hidden in an unpretentious format.

The little booklet on St. Philip's, if it does not add much to our knowledge of the church, contains most interesting and valuable biographical notes on Thomas Archer, its architect, who, like so many of the men of his period, seems to have combined architecture with another and, possibly, more lucrative occupation.

The other booklet, on a fine mediaeval Lancashire church,

is more orthodox in style, and gives a careful and detailed account of the church and its fittings, not forgetting a due appreciation of the modern chancel by Pugin, one of the few works carried out by him for the English Church. The folk-lore of the parish is also treated in an interesting manner.

The illustrations in both cases leave much to be desired from a graphic point of view, but as most of the readers will presumably be familiar with the buildings this is not a matter of vital importance.

It is very desirable that a collection of these booklets should be formed, and there is surely no place more suitable for its preservation than our Library. Of recent years, to the writer's knowledge, histories of London churches such as St. John, Red Lion Square, and St. Augustine, Kilburn, both by Pearson, St. Alban, Holborn, by Butterfield, and a (now) very rare one on St. Andrew, Wells Street, have been published, while provincial examples such as St. Bartholomew, St. George and St. Michael, Brighton, and St. Barnabas, Oxford, readily come to mind. All of these are buildings of more than common interest, and yet not one of the booklets is to be found in the Library. Here is surely an opportunity for our members to help.

W. W. BEGLEY [L.].

ENGLAND

THE COUNTRYMAN'S ENGLAND, by Dorothy Hartley. London: Batsford. 1935. 7s. 6d.

THE HEART OF ENGLAND, by Ivor Brown. London: Batsford. 1935. 7s. 6d.

If there still remain many people who are entirely uninformed about England, her landscape, her architecture, her industries, and agriculture, and the manners and morals of her people it is not the fault of Messrs. Batsford.

Miss Hartley must surely be the wisest person in England as far as universal knowledge of country life and lore is concerned. She seems to have penetrated into all the most remote corners of the British Isles and to have acquired an encyclopedic knowledge of country life from every angle. She knows, for instance, all about sheep, and writes so enthusiastically about shepherds and sheep-dogs, the little black-faced mountain sheep of the Welsh borders, the fighting hill rams and the long-faced Flemish sheep of East Anglia with their "Anne of Cleves look" that sheep for once cease to be dreary and become a delight. Discounting a slight tendency to be lyrical about blossom and birds and Nature in the raw, she writes delightfully about such concrete things as pork pies and cheesemaking; the local wise-cracks of every district are scattered through the book. She knows all about local industries, eeling and worming, thatching and dyking, the right way to cook mussels, the behaviour of pigs, the vagaries of common hens, and her terse descriptions of traditional tools and methods are embellished by extremely neat and effective little drawings. As usual the photographs are excellent.

In *The Heart of England* Mr. Ivor Brown has turned from discursions on life as depicted on the London stage to life as it is actually lived in England. This is a very cheerful book. With few regrets for the old-world charm of the past which he vigorously debunks, he plunges into "the not altogether gloomy records of sociological fact," and shows us an England which is generally happier and better for her machines and motor-cars, her lidos, her arenas of sport, her picture palaces and Blackpools.

"It was not planned but it came right," this is his verdict on the social heritage of England—a godless muddle, but somehow it works. He has an excellent chapter on the growth of the English seaside town—"history in strips"—showing the development from bathing machine to lido and the simultaneous decline from Regency elegance to bungalows. The chapters on Recreation, the Week-End, and the Suburb show the complacent, slightly snobbish, completely level-headed and good-humoured contentment of the great majority of the English people in their daily lives, recreations and opinions, a complacency which is not altogether lost in the dreariness and distress of the depressed regions discussed in his chapter on Markets and Mills. All through the book Mr. Ivor Brown glorifies the supreme art of the English people—"the art of making do."

The photographs that illustrate the book are amusing and original, and in most cases entertainingly arranged to point a paradox.

B. J. F.

IRELAND

THE SPIRIT OF IRELAND, by Lynn Doyle. Batsford. London. 1935. 7s. 6d.

This is a volume of the British Heritage Series with which Messrs. Batsford have brought home to many people the beauty of the country they live in and make holiday in, and it is especially valuable in that it brings before the traveller a country most lovely and all too little visited.

The book is for the most part a record of the author's own impressions of a tour, impressions of landscape and weather but above all of people and their ideas and conversations, with memories of Irish history, ancient and modern, and comments on problems and endurances and successes of to-day. The illustrations are a most lovely series, and they show what the book skirts rather lightly, the character of Irish buildings, which have all along been different from those of other countries, even when at the end of the XVIIIth century there was such close cultural touch between Ireland and England.*

It is well worth an architect's while to tour in Ireland, for though the buildings (except the big houses) are seldom large and rich they are abundantly interesting. The Romanesque is rich and fanciful, the Gothic quiet and solid. The landscape garden had a wonderful setting and its trees and grass grow green to great perfection in the sheltered valleys round the sea coast, but no book recalls the little plastered stone houses, with rough slate roofs and small sash windows, sometimes most pleasantly coloured walls, or the spacious planning of a small town like Westport. The early Gothic revival houses and castles of Ireland are well worth study in relation to their outline and setting, and contrary to general belief that the chapels are cold and all of a type there are many simple, rustic buildings with Gothic tracery fretsawed out in small-paned sash windows that are an enduring delight.

It is much to be hoped that this book will attract many architects to visit Ireland.

H. C. H.

* Note.—SADLEIR & DICKINSON, *Georgian Mansions in Ireland*, 4to, 1915. DUBLIN GEORGIAN SOCIETY, *Records of the 18th-Century Domestic Architecture and Decoration in Dublin*, sm. 8vo., Dublin, 1910-13.

Review of Periodicals

Attempt is made in this review to refer to the more important articles in all the journals received by the Library. None of the journals mentioned are in the Loan Library, but the Librarian will be pleased to give information about prices and where each journal can be obtained. Members can have photostat copies of particular articles made at their own cost on application to the Librarian.

SCHOOLS AND COLLEGES

ARCHITECTURE D'AUJOURD'HUI. Vol. VI. No. 10. October. P. 49.
Groupe scolaire Jules Ferry at Maisons-Alfort (Hummel and Dubreuil).

ARCHITECT AND BUILDING NEWS. Vol. CXLIV. No. 3493. 29 November. P. 251.

BUILDER. Vol. CXLIX. No. 4843. 29 November. P. 966.
Bolton Technical College. Competition designs. (Winners Lanchester and Lodge [FF.]).

MUSEUMS AND EXHIBITIONS

ARCHITETTURA (ROME). 1935. October. P. 573.
Recent ideas in museum planning and design. A useful article, illustrates lighting systems and type plans and several recent buildings.

CONSTRUCTION MODERNE (PARIS). Vol. LI. No. 7. 17 November. P. 138.

Vincennes Zoo (C. and D. Letrosne).

CIVIC BUILDINGS

BOUWBEDRIJF. Vol. XII. No. 22. 1 November. P. 234.

Bourse, Teheran, Persia. Design by H. J. Haas.

BUILDER. Vol. CXLIX. No. 4840. 8 November. P. 817.
ARCHITECT AND BUILDING NEWS. Vol. CXLIV. No. 3490. 8 November.

Hornsey Town Hall (R. H. Uren [A.]).

ARCHITECTURAL REVIEW. Vol. LXXVIII. No. 468. November.

BUILDER. Vol. CXLIX. No. 4843. 29 November. P. 961.
Proposed Town Hall, Greenwich (Culpin & Son [F. & A.]).

ARCHITECTURE D'AUJOURD'HUI. Vol. VI. No. 10. October. P. 44.

Cachan, Town Hall, France (Chollet & Mathon).

ARCHITECTURAL FORUM. Vol. LXIII. No. 5. November. P. 482.

Municipal Incinerator, Shreveport, Ill. (Jones, Roessle, Olschner & Winer).

SWIMMING BATHS

ARCHITECTURE D'AUJOURD'HUI. Vol. VI. No. 10. October.
Swimming baths. Descriptions and illustrations of 13 recent baths, closed and open.

BUILDER. Vol. CXLIX. No. 4842. 22 November. P. 922.
Oundle School open-air swimming bath (K. M. B. Cross [F.]).

SHOPS

MONATSHEFTE F. BAUKUNST U. STADTEBAU. Vol. XIX. 11 November. P. 385.

Shops and shopping arcades. Two articles illustrating recent shops and the principles of design.

ARCHITECT AND BUILDING NEWS. Vol. CXLIV. No. 3493. 29 November. P. 261.

Shopping centre, Parkgate, Cheshire (J. S. Allen [A.]).
An interesting small building with two lock-up shops and proprietor's own shop with flat over.

ARCHITECT AND BUILDING NEWS. Vol. CXLIV. No. 3493. 29 November. P. 243.

Continuous canopy over Bourne & Hollingsworth's shop

(Slater & Moberly [FF.]). Possible as result of recent concession in L.C.C. bye-laws.

AERODROMES

ARCHITECTURE ILLUSTRATED. November 1935. P. 135.
Brighton, Hove and Worthing Airport (S. H. Tiltman [L.]).

INDUSTRIAL

CONSTRUCTION MODERNE. Vol. LI. No. 8. 24 November. P. 158.

Coal mine and attendant offices, baths, etc.; Faulquemont (Moselle). An interesting building to compare with the work of the British Mines Department (J. Madeline, archt.).

BATIR (BRUSSELS). Vol. IV. No. 36. November.

Special industrial buildings number; illustrates several recent factories on the Continent and discusses various aspects of factory design and construction.

ARCHITECT AND BUILDING NEWS. Vol. CXLIV. No. 3493. 29 November. P. 243.

Electrical distribution offices, Prague (Adolf Bens and J. Kriz).

ARCHITECT AND BUILDING NEWS. Vol. CXLIV. No. 3493. 29 November. P. 257.

Large publishing house for George Newnes (A. Alban H. Scott [F.]).

HOSPITALS, SANATORIA, ETC.

BATIR (BRUSSELS). Vol. IV. No. 35. October.

Special hospital number. Article on the principles of hospital design and illustrations of a number of recent hospitals in Belgium and elsewhere.

MODERNE BAUFORMEN. Vol. XXXIV. No. 11. November. P. 617.

Sanatorium for diseases of the lungs. Design for huge group of buildings near Athens by K. Biris. Two sections, men and women, each with 10 two-storied pavilions with 60 beds, each pavilion with own garden, buildings connected by corridors. Full staff and administrative quarters. An interesting design.

ENTREPRISE FRANÇAISE. Vol. V. No. 58. October. P. 6.
Puériculture centre, Surcsnes—a medical centre, creche and clinic for poor people. Architect, Maurey.

INGEGNERE (ROME). Vol. XIV. No. 20. November.

Sanatoriale di Imperia. Illustrations and descriptions of a sanatorium and electrical therapy institute.

ARCHITECTURE (PARIS). Vol. XLVII. No. 11. 15 November. P. 413.

Sanatoria at Passy, Haute Savoie, by Pol Abraham and H. Le Mème. A valuable reference to several of these architects' fine buildings.

TÉR ÉS FORMA (BUDAPEST). Vol. VII. No. 11. November. P. 314.

Sanatorium, Montrola, Pyrenees, France (Székely Arpad).

CLARTÉ (BRUSSELS). Vol. VIII. No. 11. November. P. 6.
The Eastman dental clinic, Brussels (M. Polak and A. Hochs).

ARCHITECT AND BUILDING NEWS. Vol. CXLIV. No. 3492. 22 November. P. 228.

Hendon Cottage Hospital; private paying patients' block

(Wallace Marchmont [F.]). Twenty-two patients in twelve single bedrooms, one, 2 bed ward, two, 4 bed wards.

CINEMAS AND FILM STUDIOS

ARQUITECTURA (MADRID). Vol. XVII. No. 7. September. P. 264.

Roptence Film Studio (J. S. de Bergne and J. F. Llamedo). With details of sound-proof construction. Also the Carretas Cinema of the same firm.

DOMESTIC

QUARTERLY ILLUSTRATED OF THE ROYAL INCORPORATION OF ARCHITECTS IN SCOTLAND, 1935. No. 50. P. 28. An examination of the modern house. The "Quarterly" prize essay, 1935, by H. A. Rendel Govan. A balanced assessment of the influences affecting modern house design.

NATIONAL BUILDER. Vol. XV. No. 4. November.

House building supplement, including data sheet with miscellaneous information on timber, bricks, and tiles.

ARCHITECT AND BUILDING NEWS. Vol. CXLIV. No. 3490. 8 November. P. 165.

BUILDING. Vol. X. No. 11. November. P. 438.

ARCHITECTURAL REVIEW. Vol. LXXVIII. No. 468. November.

Embassy Court, Brighton (Wells Coates). Twelve-storey flats on sea front. Reinforced concrete construction throughout. Despite size and style sits comfortably beside Regency houses.

ARCHITECTURAL RECORD. Vol. LXXVIII. No. 5. November. House reference number. Much useful information about house equipment and room planning, with illustrations of a number of recent U.S.A. houses.

FLATS

DE 8 EN OPBOUW (AMSTERDAM). Vol. VI. No. 23. 9 November. P. 245.

Flat site planning—a well-illustrated article on the disposition of multi-storey housing so as to obtain optimum sun and air and communications.

BUILDING. Vol. X. No. 11. November. P. 443.

Flats at Birkenhead (H. J. Rowse [F.]). Two or three bedrooms, dining room, scullery and bath, etc.; highest rent 10s. 6d. Four floors including ground.

ARCHITECTS' JOURNAL. Vol. LXXXII. No. 2131. 21 November. P. 768.

Kollektivhus, Stockholm (S. Markelius). A building with 57 flats of one to four rooms with special children's play-rooms, restaurants, etc., for working parents.

BOUWKUNDIG WEEKBLAD ARCHITECTURA (AMSTERDAM). 1935. No. 16. P. 473.

Schemes submitted in two competitions for tenements. Full plans and lay-out.

BOUWBEDRIJF (THE HAGUE). Vol. XII. No. 23. 15 November. P. 247.

Dutch Housing article illustrating plan types for working-class flats.

HOTELS AND RESTAURANTS

INNEN DEKORATION (STUTTGART). Vol. XLVI. No. 11. P. 387.

Kurhotel, Oberschlema in Erzgebirge. Description and

illustrations of internal treatment of typical present-day German building.

BAUMEISTER. Vol. XXXIII. No. 11. November. P. 390. Scheme for a stone and timber built sports hotel in South Tyrol, and a small guest house (Hans Ludwig).

MONATSHEFTE F. BAUKUNST U. STADTBAU. Vol. XIX. No. 9. September.

Data sheet of restaurant seating.

ARCHITECTS' JOURNAL. Vol. LXXXII. No. 2131. 21 November. P. 768.

Winter Garden, Margate. Addition of new covered approach, entrance hall, etc., kitchen and tea lounge (S. C. Ramsey [F.]).

ARCHITECTURAL FORUM. Vol. LXIII. No. 5. November. P. 469.

Grills and Bars. Illustrations of several stylish American examples.

BATIR (PARIS : SUPPLEMENT TO CONSTRUCTION MODERNE). 17 November.

Large kitchens. Planning and equipment.

CONSTRUCTION AND EQUIPMENT

AMERICAN ARCHITECT. Vol. CXLVII. No. 2638. October. Data sheets : Waterproofing, floor surfacing, wall surfacing, ceiling heights, piping and ducts, fuel storage.

JOURNAL OF INSTITUTE OF HEATING AND VENTILATING ENGINEERS. Vol. III. No. 32. October. P. 309.

Space heating by gas. Article by L. W. Andrew on directly gas-fired heating appliances and their use.

ARCHITECTURAL RECORD. Vol. LXXVIII. No. 5. November. P. 347.

Technical article on shrinkage of mortar as a cause of leaky masonry.

BULLETIN TECHNIQUE DE LA SUISSE ROMANDE. Vol. LXI. No. 24. 23 November. P. 282.

The use of lead in sound insulating. Article discusses the properties of lead as an insulator and illustrates its use in some recent buildings.

ARCHITECTURAL LIGHTING

AMERICAN ARCHITECT. Vol. CXLVII. No. 2635. July. P. 59. Floodlighting and exterior illumination.

PROFIL (VIENNA). Vol. III. No. 11. November.

Special architectural lighting number.

LEGAL

STRUCTURAL ENGINEER. Vol. XIII. New Series. No. 11. November. P. 429.

Control of building by public authorities. Article by Mr. A. N. C. Shelley [Hon.A.], of the Ministry of Health.

BUILDER. Vol. CXLIX. 1 November. P. 790.

Chimneys and flues. Article is in Mr. Price Davies' series on building bye-laws.

TOWN PLANNING

ARCHITECTURAL REVIEW. Vol. LXXVIII. No. 468. November.

The Town. First part of article by Thomas Sharp.

ARCHITECTURE, U.S.S.R. 1935. Nos. 10-11.

Moscow. Special number on the planning of Moscow with descriptions (in Russian) and illustrations and plans (with French captions) of current schemes including preservation work on old buildings. Probably the most important reference yet made to present-day Russian planning and design.

Accessions to the Library

1935-1936-II

Lists of all books, pamphlets, drawings and photographs presented to, or purchased by, the Library are published periodically. It is suggested that members who wish to be in close touch with the development of the Library should make a point of retaining these lists for reference.

Any notes which appear in the lists are published without prejudice to a further and more detailed criticism.

Books presented by publisher or author marked

Books purchased marked

**Books of which one copy at least is in the Loan Library.*

R.
P.

ARCHITECTURE HISTORY

HALFORD (V. A.)

Cornhill in London and the Cornhill Insurance Company, Limited. Illus. by Joseph Pike.
10" x 8". 24 pp. Lond. 1935. *Presented by the Company.*

COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON AND LONDON COUNTY COUNCIL

*Survey of London:—xvi. Charing Cross (the parish of St. Martin-in-the-Fields, part 1). By G. H. Gater and E. J. Wheeler.
12". Lond.: Country Life for L.C.C. 1935. £2 12s. 6d. P. (by subscription).

KEEN (ARTHUR)

Sketches of Oxted and Limpsfield.
Part 1. pfo. Leaflet 20 mounted pls. 1935.
Presented by the author [F.].

SEIDMAYR (HANS)

Osterreichische barockarchitektur 1690-1740.
10½". 37 pp. + pls. (108 figs.). Vienna: Benno Filser. 1930.
(7s. 6d.) P.

SPEIGHT (SADIE)

Isabeline architecture in Spain, 1474-1504. Research work presented, etc. (Neale Bursary 1934 report.)
2 vols.: text MS. 10¾", photos. (mounted) 15¼". [1934.]
Presented by the author [A.].

GYÖRGYI (DÉNES), editor

Új magyar építőművészet. (New Hungarian architecture.) By G—D—, Hülli Dezső, Kozma Lajos. (Magyar művészeti könyvek Hungarian art books), series, i.)
12". pp. + pls. (168 pp.). Budapest: Budai Istvan. 1935.
(18s.) P.

DRAWING

WARREN (W. G.)

Handbook of perspective.
9¾". xiii + 60 pp. Lond.: Crosby Lockwood. 1935.
7s. 6d. P.

BUILDING TYPES (CIVIL)

PUBLIC WORKS, ROADS AND TRANSPORT CONGRESS, 1935

Papers.
20 pams. 9¾". Lond. 1935.

ASHBY (THOMAS)

The Aqueducts of ancient Rome. I. A. Richmond, ed.
9¾". xvi + 343 pp. + xxiv + folding pls. + 7 folding maps.
Oxford: Clarendon Press. 1935. £3 3s. P.

INTER-COUNTIES, Ltd.

The Railplane system of transport.
ob. 8" x 10". (4) + 28 pp. + pls. [Lond. 1935.] R.

HOLME (C. G.), editor

*Industrial architecture.
11¼" x 8¾". 208 pp. incl. pls. Lond.: Studio Ltd. 1935.
£1 10s. R & P (2).

MIDDLESEX COUNTY COUNCIL

*Report of delegation on their visit to hospitals in France, Germany and Austria.
12". 39 pp. Lond.: Middlesex Guildhall. 1935. R (2).

DAVIS (E. E.)

Some recent American hospital planning. (Saxon Snell Prize report, 1933.)

MS. 12¾". [193—.]
Presented by the author [A.].

LOWTHER (A. W. G.)

*The Roman theatre at Verulamium.
1935. 2s. 6d. P. *Note in Loan Library.*

ARCHITECTS' JOURNAL

*Special number: Cinemas. (7 Nov.)
12½". Lond. 1935. 1s. P (3) *for Loan Library.*

MODERNE BOUWKUNST IN NEDERLAND, Series

No. 19. Bruggen viaducten en sluiswerken. (Bridges, viaducts, locks and sluices.)
10". 48 pp., mostly pls. Rotterdam: W. L. & J. Brusse. 1935.
(7s. 6d.) P.

(RELIGIOUS)

ENFIELD

The parish church of St. Andrew, Enfield. By E. G. Sykes and others.
pam. 7¼". Enfield: Meyers, Brooks & Co. 1930. 1s. P.

BLOXAM (R. N.)

Notes on Ockham Church, Surrey.
leaflet 8½". n.p. [19—.] *Presented.*

AMBERLEY, Sussex

St. Michael's Church, Amberley.
leaflet 5". n.p. [19—.] *Presented.*

PEARCE (J. P.)

The Church of Saint Oswald, Winwick [Lancs.], in legend and history.
10". 32 pp. Warrington: Pearce. [1935.] 1s. 6d. R.

VAN RENSSELAER (MARIANA G.), "MRS. S. RENSSELAER"

English cathedrals. Illustrated by Joseph Pennell.
10½". Lond. 1892. *Presented by Mrs. Vivian King.*

WALKER (BENJAMIN)

Saint Philip's Church, Birmingham, and its groom-porter architect [Thomas Archer]. (From Central Literary Magazine, xxx.)
10". 18 pp. Birmingham. 1935. R.

FRIENDS OF PETERBOROUGH CATHEDRAL

Festival of the Friends, etc. November. [Programme. Containing an architectural history of the cathedral, by A. Hamilton Thompson; Peterborough monastery, by W. T. Mellows.]
pam. 8½". [Peterborough. 1935.] R.

WEBB (E. A.)

*The Records of St. Bartholomew's Priory and of the church and parish of St. Bartholomew the Great, West Smithfield.
2 vols. 9¾". Oxford: U.P. 1921. *Copy for Loan Library.*
Presented by Mrs. Vivian King.

WOODWARK (T. H.)

The Crosses on the north York moors. (Whitby Literary and Philosophical Society.)
2nd ed. 8½". 39 pp. incl. pls. Whitby: Horne & Son. 1926.
Presented by Mrs. C. Beach.

- (DOMESTIC)
- BERTRAM (ANTHONY)**
 *The House a machine for living in. Illustrated by A. G. Wise.
 9½". xii + 116 pp., incl. pls. Lond.: A. & C. Black. 1935.
 5s. R. & P.
- INTERNATIONAL KONGRESS FÜR NEUES BAUTEN (THIRD),**
Brussels, 1930
 *Rationelle bebauungsweisen.
 1931. 10s. 6d. P. Now in Loan Library.
- BAUER (CATHERINE)**
 *Modern housing.
 9½". xvii + 333 pp. + 48 pls. Lond.: Geo. Allen & Unwin.
 1935. £1. P (3).
- NATIONAL HOUSING AND TOWN PLANNING COUNCIL**
 Facts and figures . . . Memorandum . . . (5). Programme of
 . . . conference . . . at Scarborough, etc.
 7 pams. 13". Lond. 1935.
- HOUSING CENTRE, London**
 Bulletin. No. 1 (August)—. typescript. Lond. 1935—. R.
- LIVERPOOL, Corporation of the City of**
 City of Liverpool Housing 1934.
 pam. 10" × 8". Liverpool. [1935.] R.
- SOPHIAN (T. J.)**
 *The Housing Act, 1935.
 9½". ix + 217 pp. Lond.: Pitman. 1935. 12s. 6d. R. & P.
- MINISTRY OF HEALTH**
 Housing, England.—The M— of H— (Central Housing Advisory
 Committee) Order, 1935, etc. (Statutory Rules and Orders, 1935,
 No. 1115.)
 pam. 9½". Lond.: H.M.S.O. 1935. 1d. R.
 [Housing.] Section 1, Housing Act, 1935. (Circular 1507.)
 leaflet 9½". 1935. R.
- MINISTRY OF HEALTH**
 *Housing Act, 1935. Memorandum, etc.
 5 pams. 9½". Lond.: H.M.S.O. 1935. R.
- A. General. 4d.
 B. The prevention and abatement of overcrowding. 6d.
 C. The redevelopment of overcrowded areas. 2d.
 D. Financial provisions. 2d.
 E. Consolidation of housing contributions and accounts. 4d.
- MINISTRY OF HEALTH**
 *Housing, England.—Provisional regulations, etc. (Provisional
 rules and orders, 1935.)
 pam. 9½". Lond.: H.M.S.O. 1935. 1d. R.
- *Housing, England. Overcrowding and miscellaneous forms.—
 Provisional regulations, etc. (Provisional rules and orders, 1935.)
 pam. 9½". Lond.: H.M.S.O. 1935. 2d. R.
- MODERNE BOUWKUNST IN NEDERLAND, Series**
 No. 2. De volkswoning hoogbouw. (Workmen's dwellings,
 three and more storeys.)
 10". 39 pp., mostly pls. Rotterdam: W. L. & J. Brusse. 1935.
 (7s. 6d.) P.
- HALFPENNY (WILLIAM & JONATHAN)**
 Rural architecture in the Chinese taste, etc.
 [In four parts, with separate title-pages—New designs for Chinese, etc.—
 bound as one work with covering title-page.]
 3rd ed. 80. Lond. 1755.
 Presented by Mr. J. W. Stenhold [A.].
- DUTTON (RALPH)**
 The English country house. Illustrated . . . by W. F. Taylor
 and others.
 8½". viii + 120 pp. + pls. Lond.: Batsford. 1935. 7s. 6d. P.
- MINISTRY OF AGRICULTURE**
 Bulletins.
 *No. 32. Pig-keeping. By W. A. Stewart.
 4th ed., reprint. Lond.: H.M.S.O. 1935. 1s. 6d. P.
 Now in Loan Library.
- (SOCIETIES)
- HONG KONG: DIRECTOR OF PUBLIC WORKS**
 Report . . . for 1934.
 [1935.] R.
- DETAILS AND FITTINGS
- HOFFMANN (JULIUS), publ.**
 *Colour designs for modern interiors.
 11½" × 9". viii pp. + 80 pls. (coloured). Stuttgart: Hoffmann.
 Lond.: Archl. Press. 1935. £2 2s. R. & P.
- PHAIR (JOHN)**
 Observations on the principle and construction of water-closets,
 chimneys, and bell-hanging.
 80. 8". Edinburgh. 1814. (10s.) P.
- BRITISH ALUMINIUM COMPANY**
 *Aluminium in architecture & decoration.
 9". Lond. 1935. R (2).
- ALLIED ARTS AND ARCHÆOLOGY
- ARTS AND CRAFTS EXHIBITION SOCIETY**
 Catalogue of the sixteenth exhibition: . . . 1935.
 pam. 6". Lond. 1935. 1s. Presented.
- BRITISH INSTITUTE OF ADULT EDUCATION**
 Art for the people. Report of . . . experiment in providing
 Loan Exhibitions, etc.
 pam. 9½". Lond. 1935. 1s. R.
- COUNCIL FOR ART AND INDUSTRY**
 Education for the consumer. Art in elementary and secondary
 school education.
 pam. 9½". Lond.: H.M.S.O. 1935. 1s. R.
- MITCHELL (J. L.)**
 The Conquest of the Maya.
 9". 279 pp. + pls., 1 folding. Lond.: Jarrolds. 1934. 18s. R.
- SEGER (MIA)**
 Der Neue wohnbedarf. [Furniture, utensils, etc.]
 11½" × 9½". 60 pp. incl. pls. Stuttgart: Hoffmann. [1935.]
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 Field archaeology. Some notes for beginners.
 (O— S— Professional papers: new series. No. 13.)
 pam. 9½". Lond.: H.M.S.O. 1932. 6d. P.
- WINBOLT (S. E.)**
 The Neptune and Minerva stone, Chichester. [Roman inscrip-
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- SOCIETIES
- SURREY ARCHÆOLOGICAL SOCIETY**
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- SHIDE LEDGER**
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 John Nash. With some later entries.]
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- STRUCTURAL ELEMENTS
- [LOUDON (J. C.)]**
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 (To be continued)

The Final Examination

ALTERNATIVE PROBLEMS IN DESIGN

FOR THE YEAR ENDING 31 DECEMBER 1936

The Alternative problems in design set for the Final Examination are printed in full below. The R.I.B.A. Library has prepared bibliographies and lists of reference relating to each subject; students who wish to obtain these should write to the librarian at the Institute. Any general correspondence with reference to the examinations should be addressed to the Secretary of the Board of Architectural Education.

INSTRUCTIONS TO CANDIDATES.

Candidates should acquaint themselves with the general regulations governing the Testimonies of Study printed in the official form of application which may be obtained on application to the Secretary, R.I.B.A.

The drawings, which should preferably be on uniform sheets of paper of not less than Imperial size, must be sent to the Secretary of the Board of Architectural Education, Royal Institute of British Architects, 66 Portland Place, London, W.1, on or before the dates specified below.

Each set of drawings must be signed in ink by the author AND **MUST BEAR HIS FULL NAME AND ADDRESS** and the name of the school, if any, in which the drawings have been prepared.

All designs, whether done in a school or not, must be accompanied by a declaration from the student that the design is his own work, and that the drawings have been wholly executed by him. In the preparation of the design the student may profit by advice.

Drawings for subjects (a) are to have the shadows projected at an angle of 45° in line, monochrome, or colour. Drawings for subjects (b) are to be finished as working drawings. Lettering on all drawings must be of a clear, scholarly, and unaffected character.

After a design has been approved it may be re-submitted together with the specified working drawings on one of the two published dates for the receipt of drawings immediately following the date on which the design was submitted.

All candidates taking the Final Examination will be required to include in the four Testimonies of Study for which they must secure approval before being admitted to the Examination, at least one constructional subject and one problem involving an acoustical treatment. In addition, considerations of common-sense acoustics as they apply in ordinary modern design must not be ignored in any Final Examination Testimony of study. Where a reverberation table is asked for it should be as complete as possible and the reverberation formula should be quoted. Acoustic diagrams showing the reflection of sound beams should be to a scale of one-eighth of an inch to a foot. The two subjects set for 1936 which may be treated acoustically are Problems Nos. 14 and 17. The two subjects which may be treated acoustically may be submitted on any of the published dates for receiving Problems in Design in any particular year, provided that they are treated acoustically. Candidates treating a Problem in Design acoustically must submit the acoustical calculations, etc., when they first submit the design. Design subjects taken from one year's list may not be submitted in any subsequent year.

Drawings which have been submitted by candidates and rejected by the examiners may not be revised and re-submitted unless special permission is given by the examiners.

DATES FOR THE SUBMISSION OF DESIGNS IN 1936

Subject No. 13, 28 February; Subject No. 14, 30 April; Subject No. 15, 30 June; Subject No. 16, 31 August; Subject No. 17, 30 October; Subject No. 18, 31 December.

DESIGN SUBJECTS

No. 13

(a) **A BOOKSELLER'S SHOP AND CAFE.**—A firm of booksellers, who have been established for many years in a cathedral town, propose to rebuild their premises. The site, shown in the accompanying diagram, is an important one, with a total frontage of 68 feet to the High Street.

The ground is level from west to east, but has a fall of 1 in 20 from north to south.

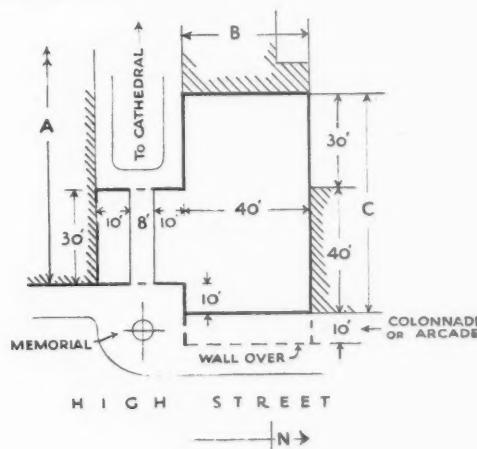
There is a right of way through the premises giving access for pedestrians to the Cathedral Close. This right of way, which is 8 feet wide, affects the ground floor only, and the upper floors will bridge over it.

The main 40-foot frontage of the shop is set back 10 ft. to form a colonnade or arcade, a feature which is continued in the adjoining property "C."

The adjoining buildings "A," "B," and "C" each consist of basement, ground floor, and two floors above, and are separated from the site by independent external walls. No light is available along the boundaries of these three properties. The accommodation must include:—

Basement:—

Stationery and book stores, heating and staff lavatories.



Ground Floor :—

The book shop and lending library, manager's office and clerks' office.

First Floor :—

Café, which will be controlled by the firm, and which will be open during shopping hours. It should be approached direct from the shop as well as by an independent stair from the street.

Kitchen and service and customers' cloakrooms.

Second Floor :—

Small flat for resident manager. Remainder of floor area to be devoted to offices to accommodate the clerical staff of the firm.

Drawings required :— $\frac{1}{8}$ -scale : Plan of each floor ; Main elevation ; one section ; one sectional elevation.

A portion of the main façade, for the full height, $\frac{1}{2}$ -inch scale.

(b) **WORKING DRAWINGS FOR A BOOKSELLER'S SHOP AND CAFE.**—The design of the bookseller's shop and café may, after it has been approved, be resubmitted with the addition of working drawings consisting of $\frac{1}{8}$ -inch scale details of the main façade in plan, section and elevation. The full height of the building must be shown.

No. 14

In accordance with the Instructions to Candidates (above), this problem may be treated acoustically.

(a) **A COUNTY COURT.**—In this court personal actions for small debts and actions founded upon contracts are tried.

The site chosen is in a newly-developed part of outer London. It is rectangular, with a frontage of 130 feet, facing east to a wide, noisy street and extending back for a distance of 100 feet to the grounds of a convent school, where its boundary is marked by a brick wall 7 feet 6 inches high. The shorter sides of the rectangle are bounded to the north by the wall of a bank and to the south by a side road. The site is level.

The following accommodation is required :—

1. Public entrance.
Crush hall or halls.
Cash and plaint office for 11 clerks, with public space, counter at least 25 feet, and chief clerk's office entered from the main office 1,000 feet super.
Office for 15 bailiffs 400
Typists' room for three 200
Retiring room for clerks, to be used also as an audit room 300
Strong room 100
File store (may be in basement) 200
2. Judge's court, with judge's dais, two witness boxes (for plaintiff and defendant), jury box for eight, seating and writing accommodation for registrar, counsel and four press and seats for 35 to 40 public, which may be in a gallery or on the main floor 1,100
Judge's entrance.
Judge's room 400
Jury room, to be entered only from the court 250
Counsels' room 300
3. Registrar's court, with registrar's dais, two witness boxes and seating and writing accommodation for clerk and counsel. The public will be accommodated as in the judge's court, but no jury or press will be required.. 1,100
Registrar's entrance.
Registrar's room 300
Anteroom to the above, to be used as an interview room.

4. Lavatories for—

Judge.
Registrar.
Staff of 26 males and four females.
Counsel.
Jury of both sexes, accessible from jury room.
Public, small accommodation for both sexes.

5. Heating and ventilating plant.**6. Accommodation for 20 bicycles.**

It is preferred that the building should be planned with a basement and ground floor only.

The judge and registrar may share one entrance and one lavatory. The judge's room must be in such a position that he has private access to the dais in both courts.

In planning the witness boxes in the judge's court, witnesses must be placed so as to give a view of at least 45° or a profile to judge and jury. For this purpose an octagonal plan ought to be considered.

All candidates taking this subject must consider acoustic problems in their planning, including designing against noise.

Candidates who are taking this for their specific acoustic subject must submit a reverberation table for one of the courts and state briefly the principles on which their sound insulation has been designed.

Drawings required ($\frac{1}{8}$ -inch scale) :—Plans ; two sections ; sufficient elevations to present the design.

(b) **WORKING DRAWINGS FOR A COUNTY COURT.**—The design for a county court may, after it has been approved, be resubmitted with the addition of :—

Complete working drawings to $\frac{1}{8}$ -inch scale of one of the courts, including furniture.

No. 15

(a) **A FILLING STATION, GARAGE AND CAFE.**—It is proposed to erect a filling station, garage and café on an arterial road, which runs north and south. The site is on the west side of the road, and has a frontage of 140 feet and a depth of 250 feet. It is rectangular and level and the building line is 40 feet from the boundary.

No access or light is available on the rear and two side boundaries.

The building is primarily intended to cater for the needs of the travelling public, but local customers' requirements are also to be considered.

Accommodation required :—

Garage.

Six petrol pumps and three oil containers all under a hood of sufficient projection to shelter pumps and cars.

Display window, with space for four cars and accessories.

Waiting room, office, attendants' room and lavatory.

Repair shop, not less than 2,500 square feet, with washing space in addition. Inspection pit and hoist. Stores for spare parts.

Yard and fifteen lock-up garages.

Café.

Accommodation for 60 persons with kitchen quarters adequate to deal with simple cooked meals. Cloak rooms for customers and staff. The café may be on the first floor but must have easy and obvious access from the outside, independent of the garage.

Attendants' Quarters.

Living room, kitchen, bathroom, and W.C., two bedrooms.

Layout.

Special attention should be given to the approach and forecourt, which should be well planned and attractive. The use of flower beds and shrubs should be considered.

The entrance and exit should be adequate for charabancs, and provision should be made for the parking of customers' cars.

Drawings required :—

Plans, elevations and sections, sufficient to explain the scheme fully, to a scale of $\frac{1}{8}$ inch to 1 foot.
Detail of a portion of the front, to a scale of $\frac{1}{4}$ inch to 1 foot.

(b) **WORKING DRAWINGS FOR A FILLING STATION, GARAGE AND CAFÉ.**—The design for a Filling Station, Garage and Café may, after it has been approved, be resubmitted with complete working drawings to $\frac{1}{8}$ -inch scale with a $\frac{1}{2}$ -inch scale detail. Particulars of drainage, and steel or other form of construction, are to be fully shown. There are separate sewers for soil and for surface water in the main road.

No. 16

(a) **A DESIGN FOR A HOUSING SCHEME.**—The Council of an ancient Borough proposes to clear a central slum area containing 36 families under the Housing Act, 1930, and therefore is under an obligation to rehouse the evacuated population. The only available vacant site close to the town is a 3-acre field bounded on north, east, and west sides by small villa property, and on the south side by a main road with public sewer and other services. The site measures 550 feet from east to west and 237 feet from north to south. For a distance of 75 feet from the road boundary for the whole width of the site, the ground is level, but the remainder of the site rises at an even slope of 20 feet to the northern boundary.

It is proposed to rehouse the 36 families in cottage dwellings, with a minimum accommodation of 680 square feet and maximum of 900 square feet (measured on both floors within the external walls). Approximately one-third of the houses must have three bedrooms and parlours, one-third to be non-parlour three-bedroom type, and the remainder non-parlour two-bedroom type. A separate bathroom must be provided in each house. Approximately half an acre must be planned and equipped as a children's playground.

Drawings required :—

- (1) Lay-out plan to 1/500th scale, showing buildings (in block,) paths, gardens, fences and playground.
- (2) $\frac{1}{8}$ -inch scale plans showing each variation in type, with elevations and sections sufficient to illustrate the scheme.

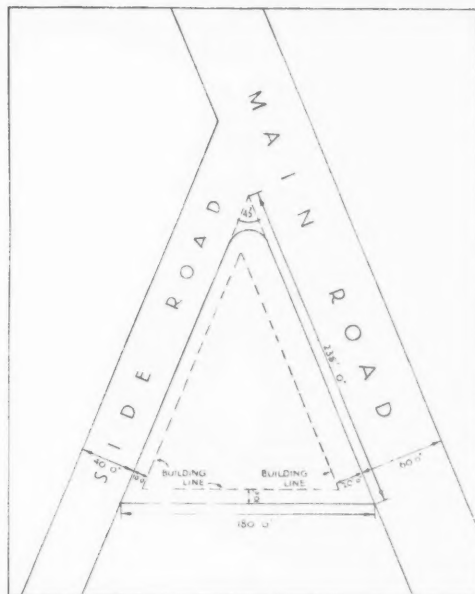
(b) **WORKING DRAWINGS FOR A HOUSING SCHEME.**—The design for a Housing Scheme may, after it has been approved, be resubmitted with the addition of :—

- (1) Complete working drawings to $\frac{1}{8}$ -inch scale, showing plans of each floor, sections and elevations, of each type of house.
- (2) Drainage plans of the whole scheme to 1/500th scale showing directions and size of drains on the "separate" system.

No. 17

In accordance with Instructions to Candidates (above) this Problem may be treated acoustically.

(a) **A FREE CHURCH.**—A Free Church is to be erected on a suburban site (shown on accompanying plan) by a religious community having a presbyterian tradition. Importance is attached specially to the pulpit and to the mission element in Christian teaching, but at the same time a communion table is required for a monthly celebration of the Lord's Supper. Some dignity therefore is asked for in the building in order to help the faculty of worship without providing for it any specific object of attention. Whether the pulpit or rostrum is to be placed at the side or on the axis has been left to the architect to decide, and likewise the



choice of treatment or style in the building as a whole. It is also asked that the font "shall be in view of the people" according to the Scottish tradition.

Accommodation :—

Seating for 500. Pulpit and reading desk. A gallery is asked for. Choir of 20 to be placed near the organ, and may be in the gallery. Vestries for minister and deacon with lavatory and cloaks. Sunday school for 100 must consist of a large room divisible by partitions, with lobby, cloaks, lavatories, and separate entrance.

A tower for a peal of bells is required, and must be designed so that bell tone shall be mixed and diffused so as not to cause too great a loudness in adjoining property. (See *R.I.B.A. Journal*, 30 June 1935.)

Noise.—The main road is noisy and the architect is warned that noise must not disturb the Sunday services. Also the Sunday school may be in use during church services. The planning against noise and proper insulation by structure is part of the subject.

Drawings required :—

Lay-out to $\frac{1}{16}$ -inch scale.
 $\frac{1}{8}$ -inch scale plans, section and elevation sufficient to illustrate the scheme. Of these a long and cross section of the church is compulsory.

Note.—Even if this subject is not taken as a specific acoustic subject, regard must be paid to planning for good hearing and to proper sound insulation.

Acoustics.—(a) The principles followed in the acoustic design of the church are to be stated briefly as a series of points, and must include the desirable reverberation time. (b) Reverberation table to be given analysing the materials used in the church. (c) Two diagrams to be given showing the reflection of sound from interior surfaces of the church and showing the images of the sound source.

(b) **WORKING DRAWINGS FOR A FREE CHURCH.**—The design for a Free Church may, after it has been approved, be resubmitted with the addition of complete $\frac{1}{8}$ -inch scale working drawings, together with one $\frac{1}{2}$ -inch detail.

No. 18

(a) A DOCTOR'S HOUSE.—A Design is required for a Doctor's House, in a small county town, in any district on a site irregular in shape and contours as indicated below.

The candidate is to state on his drawings the district selected. Accommodation required :—

Entrance hall, drawing-room, dining-room, day nursery or schoolroom, four bedrooms for the family with dressing-room and two bathrooms. Three single rooms for maids with a bathroom, kitchen, maids' sitting-room and the usual offices, consulting-room, waiting-room, small dispensary and lavatory. Garage for two cars.

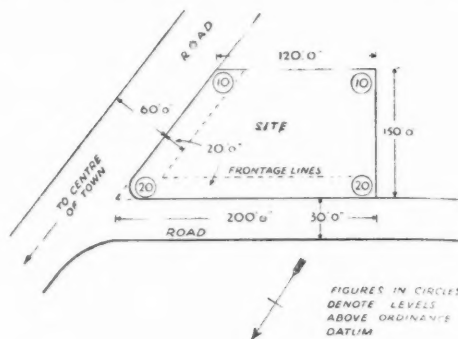
Client's requirements :—

The house should be planned to obtain the maximum of useable space, light, sun and air. It should be economical to build, maintain, and to run.

The consulting-room, waiting-room, dispensary and lavatory should be arranged as a self-contained unit with separate approach and entrance and there should be convenient connection with the remainder of the house.

Drawings required :—

Site plan to a small scale showing lay-out of garden ; plans of each floor to $\frac{1}{8}$ -inch scale ; all elevations to $\frac{1}{8}$ -inch scale ; sufficient sections to show the design ; details of one elevation to $\frac{1}{4}$ -inch scale.



(b) WORKING DRAWINGS FOR A DOCTOR'S HOUSE.—The design for a Doctor's House may, after it has been approved, be resubmitted with the addition of complete $\frac{1}{8}$ -inch scale workings. Detail of Main Staircase, Hall and first floor landing to $\frac{1}{4}$ -inch scale.

The New Materials Gallery in the Liverpool School of Architecture

Dr. R. E. Stradling, Director of the Building Research Station, opened the new Materials Gallery in the Liverpool School at 3 p.m. on Friday, 29 November. The gallery, which is situated in the School of Architecture itself, will be open to all those professionally interested during the university terms, and should prove to be as useful to architects and builders in Liverpool and the surrounding districts as it undoubtedly will be to the students and staff of the school. The dual purposes of education and the exposition of current practice are combined by it in the most reasonable way, and each should benefit by the combination.

The gallery though small by comparison with the Building Centre in London, is large enough for its purpose, which is to exhibit *selected* building materials and tried methods of construction. No attempt has been made to assemble a vast quantity of materials good, bad and indifferent from which intending users of the gallery must make a choice. A large measure of choice has already been exercised, and no material or method of construction that does not measure up to a certain architectural standard of usefulness and efficiency has been admitted.

At the same time it is interesting to notice what a wide range—even of absolutely essential exhibits—such a gallery must contrive to hold. (Over 200 manufacturers are represented.) Very ingenious use has had to be made of the floor, wall and ceiling space in the main gallery, the adjoining corridors and, in the case of lighting fittings, of other parts of the school building. To begin with, all the models are movable. Small exhibits are in standard cabinets with interchangeable linings and can be easily removed and replaced ; larger exhibits and models are shown on movable stands or

trolleys and can be turned round or even wheeled right out of the gallery into an adjoining lecture room as occasion demands.

Furthermore, a most interesting policy has been followed in showing as many materials as possible, not in the brand-new "shop window" exclusion of a solitary sample, but in conjunction with other materials with which they are normally employed, the whole forming an example of current building practice. To produce these models, most of which are full-sized details of good practical building, two or more firms have been asked to combine. It is obvious that besides effecting an economy in space this method offers mutual advantages to the collaborating firms and makes a much more realistic display. Thus doors are shown in combination with door frames and walls, concrete with methods of shuttering, marble with metal trim or backing, plaster with wallboards, damp-proofing with brick walls and concrete flats, and acoustic materials in combination. These full-sized models are the chief feature of the gallery, and some of them are of special interest. There is a composite model containing seven different kinds of windows in one large framework, a complete circulation system for domestic heating and hot-water supply very neatly contrived in a small space, a model of vertical and horizontal damp-proofing, samples of paint on many different kinds of material with the specifications attached, full-sized details of structural steel, both bolted and welded, glass in pieces large enough to enable one to form a good idea of its appearance and possibilities, lighting fittings in actual use, and the quarter-inch scale model of flats which Imperial Chemical Industries prepared in order to illustrate the Dudley Housing Report.

What cannot be exhibited will be recorded. A catalogue is being compiled, complete with cross index, of all the products put on the market by manufacturers of building materials, and this will soon be available for reference. Both the school and the local section of the profession stand to benefit by the care with which this display of sound materials and methods has been assembled.

In opening the gallery Dr. Stradling spoke of the architect as an artist not in one medium, paint, words or music, but many, and this, he said, was the architect's supreme difficulty at present. If, he said, the architect had to keep in mind planning requirements, structural designs and commercial practicalities of modern building conditions and all the time be creating some worth-while work of art, one wondered how much more the human brain could handle in the way of a detailed knowledge of the thousands of building materials which must be considered and accepted or rejected for the work in hand. It seemed almost self-evident that the knowledge of materials had to be an ever present mental background upon which the architect's mind had instinctively to call if his artistic ability was to have reasonable scope.

To get this background we could either :

- (1) restrict the field of design to traditional materials used in the traditional manner and trust to the craftsman for detailed knowledge ;
- or (2) have no restriction in the field of design but possess a basic science of materials to enable the essential properties

of materials for the various portions of the building to be realised and to provide knowledge to ensure these properties are provided.

The second possibility was, Dr. Stradling suggested, the only really suitable one for the present day ; it required much more serious attention by the schools of architecture than it had received if the "modernist" was to have his fair chance. Dr. Stradling criticised the absence of adequate training to help present-day architects to meet modern building conditions without undue risks of failure, and he compared the "safe" traditional English house—pitched roof, eaves, good sills, birch or stone walls, etc.—with the modern house—flat roof, no projections over parapets, doors or windows, etc. From enquiries received at the Building Research Station it seemed, he said, that such structures were often anything but weatherproof. The real old forms were not artistic freaks but answers "hammered out" over years of striving to develop weather protection from our variable climate. Before discarding old forms it was essential to make sure that those it was proposed to use instead met the essential protection requirements for which the building industry really stood. Even when this had been done and new materials were contemplated, or rearrangements of old ones, an intimate knowledge was necessary of their properties not only alone but also in juxtaposition if a sound structure was to result.

Dr. Stradling concluded by referring to the Liverpool school's reputation for "progressive and sound training" and to the place of training in the use of materials in a well-designed school course.

Correspondence

THE SLUM DWELLER AS ARCHITECTURAL CLIENT

The Hundred New Towns Association,

Sentinel House,

Southampton Row, W.C.1.

To the Editor, JOURNAL R.I.B.A.

SIR,—In his letter entitled "Housing and Noise," published in your issue of 12 October 1935, Mr. Hope Bagenal made some pregnant observations on the danger of allowing certain modern mechanistic and economic theories to deprive architecture of its human and civic qualities. The subject is so important that I request your leave to enlarge on it a little further. Your readers must have been particularly struck with his statement, doubtless authoritative, that since the war in Germany under their huge housing schemes they have built more than 100,000 flats unfit for habitation. Why were these flats unfit for habitation? Mr. Hope Bagenal has already given part of the answer in suggesting that they were too lightly constructed to possess the necessary quality of resistance to noise, and he also made the incontrovertible statement that a great deal of modern building technique is unduly influenced by considerations of finance. It is certainly an aid to the payment of high interest on building projects if standardisation is carried as far as possible. Some of the modernists would have it that the process and its results in architecture are justified by reference to a lofty æsthetic theory which alone interprets the spirit of this machine age. Yet are they doing anything more than providing a good conscience for the princes of usury?

Let us take a glance at the new tenement blocks now being erected by municipal authorities in this country. I do not myself make any comment on their design, for it would be more useful if I conveyed to your readers the opinion of some of those for whose benefit these tenements are being built. The judgment is summed up in six words : "Making money

out of poor people." I have heard this same expression in Southwark, in Islington, in Bow, in North Kensington, and in many other places round and about London. It has become a stock phrase. The slum-dwellers do not want to be turned out of their homes in the little streets to give a considerably higher rent than they had to pay before for the privilege of climbing innumerable stairs and of having for the use of their children a minute courtyard from which the caretaker expels them summarily if they make the least noise. For such people housing reform comes not as a relief but as an imposition. A great many of them are now beginning to ask who is responsible for all this. They have as yet scarcely heard of the existence of architects, which is fortunate for us or they might be sending round processions of people to smash our windows. That would be perhaps the greatest stimulant to "thinking functionally" we have ever received.

Members of the association with which I am connected have recently been busy explaining to the slum-dwellers what agreeable and obliging people architects are and that, furthermore, in every reputable building transaction there are two parties, the architect and the client, and the client is usually the person who pays for the building and inhabits it and he gives instructions to the architect and has an important share in the creative work of building. I believe that if by some method of organisation the slum-dwellers could be brought to assume the status of client, a bright new prospect would be opened not only for architecture as a great social art, but for the architectural profession itself. It would facilitate this object if our town-planning and housing experts would make a certain rather difficult intellectual adjustment. They would need to adopt an attitude of suitable obsequence while the representatives of the slum-dwellers, collectively constituting the grandest client that our profession ever had, themselves lay down the main lines of housing policy.

Members of the Hundred New Towns Association have now collected sufficient evidence to venture upon an anticipation of the two basic conditions which would in all probability be laid down by a committee representative of the people who need to be re-housed. In the first instance they would emphatically declare against tall blocks of tenements whether with or without lifts, and, secondly, they would declare against the dormitory suburb of the kind now being planned, which entails so much expense in travelling to and from their work. What would become, then, of the official housing scheme now in process of being carried out? It would need to undergo drastic revision. After the slums have been demolished and overcrowding done away with, it will probably be found that not more than half of those who need to be re-housed could obtain in the built-up areas of the existing towns accommodation of the kind they approve, and the other half, perhaps amounting to about 5,000,000 people, would have no other alternative but to go to new towns.

When once this argument is made clear and is advanced by representatives of a large part of the electorate, the conditions necessary for a successful movement of urban decentralisation will be established. It is absurd to suppose that our middle-class enthusiasts for town-planning can by themselves make such a movement successful. I have calculated that at the rate they are going and by their methods, to put 5,000,000 people in new towns (and nothing less is needed), would take 6,000 years. Some of us do not want to wait so long. But if the slum-dwellers, the unemployed and others suffering from bad housing conditions could assume a proprietary interest in housing and town-planning and as free and self-respecting citizens become agents in a creative design shaping itself in accordance with their wishes, they would become an irresistible driving force for the re-building of Britain. And by re-building Britain I do not mean the niggling and unimaginative programme now before the country whereby the smallest number of architects will use the minutest fraction of their artistic talents to design an enormous number of dwellings of a kind which their occupants would not themselves have freely chosen and which in most instances they will rightly regard with a certain amount of contempt.

Re-building Britain should imply a free hand to remodel the existing towns and to build new ones where necessary. In order to obtain authority to do these things may I respectfully suggest that architects should become more democratic in spirit than heretofore, just a little more "matey" with the big battalions where sovereign power resides. A first stage would be the abolition of the term "housing expert." The

very term is offensive because it implies a denial of the claim of the wage-earners themselves to become architectural clients. There is evidence that the repute of "housing experts" among these latter is extraordinarily low at the present moment.

A professional journal such as your own is not the place in which to enter upon a detailed examination of the financial aspect of the problem. It is possible, however, that if there were a really popular backing for a scheme of national reconstruction, our financial experts might receive an intellectual stimulus of an entirely new kind, which would cause them to arrive at a monetary technique adequate to the occasion.

Since writing this letter, I have had an opportunity of reading in the last issue of your JOURNAL a paper read by Mr. L. H. Keay before the R.I.B.A. on 18 November. His paper raises too many issues to be discussed at the tail end of a letter, so I content myself by asking a few questions:—Has the Liverpool Corporation taken any steps to ascertain whether the inhabitants "in the narrow streets" mentioned by Mr. Keay, "unsuited to modern transport and often only used as playgrounds by the children of the district," been consulted in the proposed arrangement for their re-housing, and is it with their consent and good will that they are being transported to blocks of tenements five floors high without lifts? Secondly, will the Liverpool Corporation undertake to publish statistics showing whether or not the infant mortality and the mortality of mothers in childbirth among these same people, formerly inhabiting the narrow streets, will be increased after their migration to the tenements?

A. TRYSTAN EDWARDS.

MAJOR G. A. HARRIS

43 Grosvenor Place,

Westminster, S.W.1.

27.11.35.

To the Editor, JOURNAL R.I.B.A.

SIR,—Will you very kindly allow me a small portion of your valuable space to pay a tribute to the memory of the late Major G. A. Harris? As a member of the Registration Council I appreciate the text of Mr. Ansell's admirable memoir, and endorse his reference to the services rendered by Major Harris to that Council. I am sure that all those who knew him on the Registration Council will deeply lament the passing of an able, painstaking and genial member.

I am, Sir,

Yours, etc.,

G. B. J. ATHOL.

NOTES

SIR CHARLES PEERS [F.].

Sir Charles Reed Peers, C.B.E., F.B.A., P.P.S.A. [F.], has been elected an Honorary Fellow of King's College, Cambridge.

CHRISTMAS HOLIDAY LECTURES FOR BOYS AND GIRLS

The ninth series of Christmas Holiday Lectures on Architecture will be given at the Royal Institute of British Architects by Mr. G. A. Jellicoe [A.] on Monday, 30 December:

Wednesday, 1 January; and Friday, 3 January. The talks, which will be illustrated by lantern slides, will be held at 3.30 p.m. on each day.

Mr. Jellicoe has selected as his subject:—

The Architecture of Gardens.

- (1) Italian Gardens.
- (2) French Gardens.
- (3) English Gardens.

Further particulars are given on page 169.

CORRECTION

The phrase "and should be read carefully by every architect whether or not he takes out his own quantities," which appeared at the end of the second paragraph in Mr. J. W. Theobald's review of *The Elements of Quantity Surveying*, on p. 99 of the last JOURNAL, was inserted without the reviewer's knowledge and should be disregarded.

DESIGN AND INDUSTRIES ASSOCIATION

Miss M. E. Phesey, who for over nine years has been Secretary of the D.I.A., has recently resigned her position to take up other work.

All correspondence should be addressed as before to The Secretary, Design and Industries' Association, 6 Queen Square, Bloomsbury, W.C.1.

SECOND INFORMAL GENERAL MEETING

The Second Informal General Meeting of the Session will be held at the R.I.B.A. on Wednesday, 11 December, 1935, at 6.15 p.m., when there will be a discussion on: "Architectural Education—Its Present and Future."

The following are among those who will address the meeting and take part in the discussion:—Professor Walter Gropius, Mr. H. S. Goodhart-Rendel [F.], Mr. Howard M. Robertson, M.C., S.A.D.G. [F.], Miss Ruth Churchill, Mr. L. W. Thornton White [A.], Mr. G. A. Jellicoe [A.].

Mr. L. H. Bucknell [F.] will be in the chair.

Tea will be served from 5.30 p.m.

Members are reminded that no reporters will be present at the meeting and that speakers are expected to express their opinions as freely and as boldly as they wish.

COMMONWEALTH FUND FELLOWSHIPS

Copies of the memorandum and form of application for the Commonwealth Fund Fellowships may be obtained, free, on application to the Secretary to the Committee of Award, Commonwealth Fund Fellowships, 35, Portman Square, London, W.1.

The Commonwealth Fund of New York, founded in 1918 and supported by gifts from the late Mrs. Stephen V. Harkness, has established for British subjects a number of Fellowships tenable at certain American Universities. The Fellowships, which are available for architects, are confined to University graduates, but a graduate who is taking a course at a School of Architecture which is not a University School would be eligible to apply for a Fellowship.

There is no fixed stipend, but the emoluments attaching to each Fellowship, which is estimated at the approximate annual value of 3,000 dollars, is calculated to cover the full expenses of residence, travel and study in the United States during the year.

PRIZES FOR PUBLIC AND SECONDARY SCHOOLS

The Board of Architectural Education announce that the following awards have been made:—

(A) PRIZES FOR ESSAYS.

- (1) A Prize of £3 3s. has been awarded to Geoffrey Robson, of the Grammar School, Dudley, Worcestershire, for his essay on "The Great Churches of the Cotswolds."
- (2) A Prize of £2 2s. has been awarded to R. H. Evans, of Gosport School, Hampshire, for his essay on "High Street, Portsmouth."

The essay on "Woodhall Park, Herefordshire," submitted by Roger Freeman, of Uppingham School, Rutland, was commended.

(B) PRIZES FOR SKETCHES.

A Prize of £5 5s. has been awarded to Geoffrey Robson, of the Grammar School, Dudley, Worcestershire, for his drawings of Stokesay Castle.

The drawings of St. Michael's Church, Minehead, submitted by Peter Diplock, of the Beckenham and Penge County School for Boys, were highly commended.

The drawings submitted by the following competitors were commended:—

- (1) P. H. Barron, of the Brighton, Hove and Sussex Grammar School (Drawings of the Church of the Holy Trinity, Poynings, Sussex).
- (2) A. B. R. Dew, of the Brighton, Hove and Sussex Grammar School (Drawings of the Church of St. Mary The Virgin, Sompting, Sussex).
- (3) N. C. Dowell, of Rawlins Grammar School, Quorn, near Loughborough (Drawings of St. Mary de Castro, Leicester).
- (4) G. C. Hodges, of Dulwich College (Drawings of the Court Room, Rye).
- (5) P. C. Jackson, of The City School, Lincoln (Drawings of The Cathedral Church of St. Mary, Lincoln).

DAYLIGHT PROBLEMS UNDER THE TOWN AND COUNTRY PLANNING ACT, 1932

The article on the above which appeared under the authority of the Science Standing Committee in the Journal of 7th September last referred on p. 106 to the drastic restrictions of new buildings recommended on p. 29 of the Model Clauses suggested by the Ministry of Health (H.M.S.O., March, 1935, 1s. net). A correspondent has written to inform us that a larger edition of this publication, also dated March, 1935, is now available at 2s. net, interleaved with explanatory notes and therefore re-paged. The same restrictions appear on p. 61, but are greatly diluted by an explanatory note which states them to be suggestions only *variable according to the circumstances of particular areas as recommended in the article.*

NOTES FROM THE MINUTES OF THE COUNCIL.

4 November 1935

ALL HALLOWS CHURCH, LOMBARD STREET

It was agreed to support the Memorandum prepared by the Conference of representatives of learned Societies, presided over by Viscount Esher, protesting against the proposed destruction of All Hallows Church, Lombard Street.

THE USE OF STRUCTURAL STEEL IN BUILDING

Mr. W. Goodesmith [A.] and Mr. P. J. Waldram [L.] were appointed to represent the R.I.B.A. on the British Standards Institution Technical Committee on the Use of Structural Steel in Building, in addition to Mr. S. Pointon Taylor [F.].

THE STANDARDISATION OF LINOLEUM

Mr. O. P. Bernard [L.] was appointed to represent the R.I.B.A. at a meeting called by the British Standards Institution to consider the Standardisation of Linoleum, and on Technical Committee B/37, should it be decided to proceed with the preparation of a British Standard Specification.

R.I.B.A. ARCHITECTURE MEDALS: ROYAL INSTITUTE OF THE ARCHITECTS OF WESTERN AUSTRALIA

It was reported that the Jury appointed to make the award of the R.I.B.A. Architecture Medal for the area of the Royal Institute of the Architects of Western Australia for the three years ending 31 December 1934 had made their award in favour of Newspaper House, St. George's Terrace, Perth, designed by Messrs. Hobbs, Forbes & Partners.

The award was formally approved by the Council.

Obituary

WILFRID BOND [F.]

Mr. Wilfrid Bond, who was a specialist in church architecture and decoration, died on the 30 October at the age of 65.

Born in 1870, he was educated at Rugby, and was articled to Mr. Charles Kirk, and later to Mr. M. A. Baillie-Scott. He started in personal practice in Grantham in the year 1902 and practised there till his death. In 1931 he took into partnership his son, Mr. Lawrence H. Bond, who is carrying on the practice at 11 Elmer Street, Grantham.

Mr. Wilfrid Bond was chiefly interested in church architecture. He was the architect of schools, garages and parish halls in and around Grantham, but his main interest was in church restoration work, and he was responsible for a great deal of work of this kind both in Lincolnshire and elsewhere. He specialised in church fittings, and did a good deal of metal work and embroidery work for church interiors, notably the fittings for Christ Church Cathedral, Port Stanley.

Mr. Bond was the Diocesan Surveyor for Lincoln, a member of the Bishop of Lincoln's Advisory Committee, and a member of the National Church Assembly. He held the post of Architect to the Fabric of Grantham Church, and he was also Architect to Creyland Abbey. He gave many lectures on Mediaeval Art.

Mr. Bond was elected a Fellow of the Institute in 1920, and he was also at one time on the Council of the Nottingham and Derby Architectural Society.

RAYMOND CYRIL WRINCH [A.]

Mr. R. C. Wrinch, one of the best-known domestic architects in Suffolk, died on 11 October at the age of 57.

Educated at Ipswich School, he became a pupil of the late Mr. Bishop in Ipswich and in 1901 set up in practice at 16 Museum Street, Ipswich. In 1933 he took into partnership his daughter, Miss Beris Wrinch [A.], who left the firm after a year to get married.

Mr. Wrinch's chief work was in domestic architecture, but in Ipswich he also designed St. Helen's Schools, branch banks for Messrs. Barclay Ltd., farm buildings for the Royal Hospital School at Holbrook, and several factories. In the Felixstowe district, where he also practised, he designed the Mary Deane Almshouses at Trimley.

Mr. Wrinch was elected an Associate of the R.I.B.A. in 1901. He was also on the Council of the Suffolk Association of Architects, and worked on the Architects' Panel.

ANGELO W. R. SIMPSON [Retd. L.]

Mr. A. W. R. Simpson, who had been in practice in Blackburn for over 50 years, died at Blackburn on 22 May 1935 at the age of 82.

He received his architectural training in the office of Mr. W. Brierley, of Blackburn, and in 1874 succeeded to his father's practice, practising alone until 1885, when he went into partnership with Mr. F. W. Duckworth, under the style of Messrs. Simpson & Duckworth. This partnership lasted for 36 years, during which time the firm was responsible for many buildings of a domestic and public character.

From 1874-1910 Mr. Simpson was consulting architect to the Blackburn and East Lancashire Infirmary, carrying out all the alterations and extensions at that institution during that period, including the erection of several wings and the

reconstruction of the nurses' home. Mr. Simpson also designed and personally carried out the building of a new hospital and reception wards at the County Asylum, Whittingham, to accommodate 200 patients, the cost being nearly £60,000.

Until the appointment of a permanent valuer to the Assessment Committee of the Blackburn Union, Mr. Simpson was joint valuer and rating surveyor for 14 years with the late Mr. J. Bertwistle and the late Mr. W. D. Varley. In 1910 he was appointed District Valuer under the Finance Act, and he acted for the Old Model Building Society.

He was one of the founders of the old Blackburn School of Art, which eventually developed into the Municipal Technical College, and for six years was a member of the old Blackburn School Board.

In addition to his professional duties, Mr. Simpson filled many offices of a public and semi-public character. He was an ardent Churchman, and for several years was secretary of the Blackburn Ruri-Decanal Sunday School Association, and also secretary of the Diocesan Quota for Blackburn Rural Deanery. He was also a vice-president of the Deaf and Dumb Society, and for years was a trustee of the rescue home for women and girls now established at Viewfield Hostel, Blackburn.

REGINALD FREDERICK RICHARD [L.]

Mr. R. F. Richard, who died on 4 June 1935, was born in 1891, and articled to Mr. J. Roberts, of Lowestoft. In 1919 he started in personal practice in partnership with Mr. J. Green, who is continuing the practice at 124 London Road, Lowestoft.

The business of the firm was chiefly domestic work and business premises in and around Lowestoft. Mr. Richard was also Hon. Architect to the Lowestoft and North Suffolk Hospital. He was elected a Licentiate of the Institute in 1932.

W. MITCHELL [L.]

Mr. Mitchell, who died on 13 October, was trained with Honeyman & Keppie, of Glasgow, and after experience at Newcastle and Rochdale, joined the staff of J. J. Stevenson. For many years he assisted and later was partner to W. T. Walker, of Finsbury Square, whose practice he continued, being occupied with industrial buildings for Messrs. Spiller Industries, Clement Talbot Motors, etc., and domestic work, especially on the Hertfordshire, Middlesex border.

THOMAS SNOWDEN (F.)

Mr. Thomas Snowden was born in 1869 and died on 17 June 1935. He received his architectural training with the late Mr. B. S. Jacobs for whom he worked for several years, eventually entering into partnership with him in 1920. Mr. Snowden was elected a Fellow of the Institute in 1930. During the War he held the appointment of Surveyor to the Withernsea U.D.C.

His practice is being carried on by T. Brownlow Thompson and J. J. Fisher, P.A.S.I. (L.) at Middleton Chambers, Lowgate, Hull.

FRANCIS MEAKIN [A.]

Mr. Francis Meakin died on 25 August 1935 at the age of 54. Born in 1881, he received his training in the office of Mr. Mason, of Derby. He was elected an Associate of the Institute in 1908. He never practised as an architect, but held the appointment of Chief Quantity Surveyor in the City Architect's Department, Corporation of Sheffield.

ALLIED SOCIETIES

SOUTH WALES INSTITUTE

AN ADDRESS BY THE RIGHT HON. VISCOUNT TREDEGAR DELIVERED TO THE CARDIFF CIVIC SOCIETY AT THE ANNUAL GENERAL MEETING IN THE CITY HALL, CARDIFF, 31 OCTOBER 1935

"THE CITY BEAUTIFUL."

Having chosen "The City Beautiful" as the title of my address, my thoughts have wandered in many directions. There are so many things which entitle a city, at least in the estimation of travellers and writers, artists and poets, to be termed "beautiful."

But I think those who have been most enthusiastic in the past have been chiefly concerned with such beauties as arise from the accident of situation—by a noble river or upon the seven hills—or the beauty which overcomes the most commonplace of cities when the setting sun irradiates them, or the mist of early autumn obscures the light of parting day.

And with Nature's beauties such as these must be classed the beauty discoverable wherever the work of the ancient builders can be seen unspoiled by too violent contrast with modern work, as at Tintern, Raglan, Chepstow, Monmouth, Usk, Brecon, Pembroke and Carnarvon. Such a beauty, you will agree, is in every way to be admired, and the preservation of it sought after. It is a beauty which brings with it a complete sense of restfulness, so unchanging is the scene, so entirely are we immersed in the sleeping centuries.

Much as I might like to do so, it is not my intention to consider on this occasion at least the "City Beautiful," from the aspect of the lover of nature or the dweller in the past. Because, at the back of my mind is the City in which I am now speaking, a city which, whatever of stone or tome may connect it with the distant past, is, in actual fact, a creation of the age in which we live.

Cardiff has, we all agree, many of the features which entitle it to the name of a beautiful city: though I would urge you not to claim too much on that score while there are so many features which still hurt the eye and must offend the sensibility of all. It is not yet, in my mind, "The City Beautiful." Still, there is the hope, I had almost said the assurance, which the very existence of this Society provides, that one day it may indeed merit that title. It is a comforting thing to reflect that, in regard to the inanimate world, we can create beauty, and the creation of "The City Beautiful" is not only possible, but is actually with marked results going on to-day.

I have little patience with those who spend their lives decrying ugliness in life and character, or in buildings and cities, without lifting a hand to set matters right. I would rather be with those who seek every opportunity of pointing out and extolling the beauties that already exist; though they, too, lack true appreciation of beauty if they are not seeking to add to the store of the world's beautiful things.

It is in this ability to create beauty—one of God's most precious gifts to man—that we have the justification for a Society such as this, and justification for the many and varied aspects of its work to which the Annual Report in this, its second year, again bears such eloquent testimony.

And just as we have many and varied aspects of our work, so we must have many quite different minds tuned to the ideas behind the work. There are people—and I, for one,

am grateful that such exist—to whom a draughtsman's plan or a well-drawn specification is the highest form of beauty; they are wanted in a Society of such an essentially practical character, which has to deal with ugliness and, by planning and scheming, turn it into beauty. There are others who delight in well-ordered streets and see true beauty in them, especially when they are tree-lined, spacious, well-paved and kerbed. To them we are also grateful for their ideals.

We all, I think, have in our minds a genuine desire to bring more beauty into the lives of the people of the present day, especially those who live in cities and are thereby deprived of much of that real, though undefined, loveliness which is the inheritance and the birthright of those who still live in the unspoiled country.

Yet it would be wrong to think only of the city and to neglect those out-lying villages and small towns which our great cities are to-day absorbing and making part of themselves, and with what ugliness! There is nothing, I venture to say, which must give greater satisfaction to all who are interested in the making of beautiful cities than the attention which is now being paid to the preservation of the natural beauties which surround them, and the ordered planning of these inevitable suburbs.

Bear with me while I deal with another aspect of the City Beautiful which does not so easily spring to the mind, but which I feel to be essential to a proper realisation of our ideals.

We must not think only in terms of beautiful houses, open spaces, lovely vistas, noble streets lined with stately buildings. We must think also of the lives and characters of those without whom such a city would be a dead thing. I like to think that in planning to make a city more beautiful we are actuated not alone by pride or self-gratification, but by a desire to give our fellow-citizens surroundings and an outlook on life which will increase their mental and moral, as well as physical well-being. To live beautifully in a beautiful city is an ideal surely not beyond human realisation. To have around one, and accessible to all, the best that the mind of man has conceived, whether of art, architecture, literature, music, philosophy—all these things I claim as the right of all who will live in the City Beautiful.

When I envisage the broad landscape I have attempted to paint with all its detail composing, I hope, a harmonious whole, I feel more than pleased that our Executive Committee has arranged for the affiliation of as many societies as may care to join us in giving effect to our ideals, because there can be hardly any society which concerns itself with the life—social, religious, artistic, or commercial—of a city which is not, or should not be, directly concerned in making it more beautiful, not only in what it is, but in what it does and what it stands for.

THE ROYAL INSTITUTE OF THE ARCHITECTS OF IRELAND

A Meeting of the Council of the above body was recently held at 8, Merrion Square. The President, Mr. H. Allberry, occupied the chair, and the following were also present: Messrs. Edwin Bradbury, H. V. Millar, T. F. Strahan, Frederick Hayes, J. V. Downes, J. J. Robinson, E. A. Barrett, James H. Webb, W. H. Howard Cooke, Louis F. Giron, T. J. Byrne, and R. C. Keefe (Hon. Secretary).

A vote of condolence was passed with the relatives of the late Francis E. Draper, Member since 1923.

A letter was read from the Department of Local Government and Public Health relative to Travelling Expenses and Special Fees for Small Housing Schemes.

Arrangements were also made for a meeting of the Joint Committee of the Chartered Surveyors' Institution (Irish Free State Branch) and the Institute to discuss matters of mutual concern in connection with the adjustment of Building Contracts.

The President reported that he had attended, with members of the Saorstát Éireann Federation of Building Trades Employers, at the office of Mr. T. C. Courtney, Chief Engineering Adviser to the Department of Local Government and Public Health, to discuss further the question of Building Contracts for Public Works, and that no definite decision had yet been arrived at.

It was decided to write to the Dublin City Manager suggesting that in the event of the Corporation not having already appointed an Architect for the proposed Public Baths in Dublin, consideration should be given to the advisability of holding an open competition for designs for the new building.

Consideration was given to several points raised by the Architectural Graduates' Association, N.U.I.

It was decided, on the recommendation of the Professional Practice Committee, to issue a circular to Local Authorities in Saorstát Éireann, drawing their attention to the desirability of taking full advantage of the growing architectural skill which is available in the I.F.S., and so to ensure that all public works which involve architectural design shall be entrusted only to adequately trained architects, possessing at least those qualifications demanded from applicants for employment by the State in architectural capacities.

A proposal to extend the Institute premises by the erection of a hall at the rear was reviewed, and the Hon. Secretary was requested to ascertain whether such extension was permissible under the covenants of the lease.

The House List for the Council, 1936, was prepared. Mr. Simon Leonard's application for Membership was passed for posting, and several other applications for Membership were passed for ballot.

The Hon. Secretary was directed to circularise all members to the effect that the Council consider it contrary to professional etiquette for members who are not qualified engineers to describe themselves as engineers, and to forward a copy of the circular to the Institution of Civil Engineers of Ireland, in the hope that that body would take reciprocal action in connection with their members who also are not qualified architects but describe themselves as architects.

After transacting financial business the meeting terminated.

THE BIRMINGHAM AND FIVE COUNTIES ARCHITECTURAL ASSOCIATION

The second meeting of the Session was held in the Galleries of the Royal Birmingham Society of Artists on Friday, 18 October, when the chair was occupied by the President, Mr. Alfred Hale [F.], and a lecture on "Modern Architecture and the Craftsman" was given by Mr. G. Grey Wornum [F.].

The lecturer began by remarking that the work of the decorative craftsman had, in the past, often been used to cover up thoughtless detail on the part of the architect; but in these times of greater economic pressure, craftsmanship is now largely confined to ornament essential to the full realisation of the architect's design, and should be of the highest standard. Unhappy results, however, sometimes follow from a lack of understanding on the part of the craftsman of the architect's work, and, on the part of the architect, of a lack of appreciation of the craftsman's art and the limit of his material. In painted decoration this is often particularly noticeable, for here the painter often fails in the matter of scale.

For interior decoration the numerous wood veneers now obtainable have resulted in the increased use of wood inlay work; and the improved technique in acid-biting, brilliant cutting, and sand-blasting, which gives such great scope to the designer, is directing

the attention of many craftsmen to the extended use of glass as a decorative material.

Mr. Wornum urged that passing fashion should not be allowed to impress itself too much upon the design of buildings. The building represents invested capital and is intended to last, whereas fashion changes almost from year to year; but, on the other hand, fashion must not be altogether neglected, for it is a vitaliser of civilisation, and it is impossible to forecast what creations of fashion may form a basis for sound development in the future.

The lecture was illustrated by a large number of lantern slides; and as these, for the most part, represented work executed within the last ten years, they were of unusual interest.

On Thursday, 31 October, a visit was paid by the members to King Edward VI's School, New Street, Birmingham, built in 1837 from the designs of [Sir] Charles Barry, and shortly to be demolished.

The members were met by Mr. P. B. Chatwin [F.], the architect to the Foundation, who conducted them over the building and exhibited a number of interesting documents and plans connected with it. These included the complete set of the contract drawings prepared by Barry, and an account book of the Clerk of Works, in which are many references to the purchase of stone from Darley and Duffield, and to the decorative carving. Much of this was designed by Welby Pugin and carried out by John Thomas, who afterwards worked under Barry at the Houses of Parliament.

Mr. Alfred Hale [F.], the President, in thanking Mr. Chatwin, said the demolition of the building would leave a wound in the hearts of all Old Edwardians, a remark which was endorsed by all the other Old Edwardians present.

The third general meeting of the Session was held at the Birmingham School of Art on Friday, 1 November. The President, Mr. Alfred Hale [F.], occupied the chair, and an interesting and instructive address on the numerous uses of timber in building construction was given by Mr. W. O. Woodward, of Nottingham.

The lecturer illustrated his address by a large number of lantern slides, one of which showed the interior of an assembly room recently erected in Vienna capable of holding 7,500 people. This has a roof span of 197 feet, is built entirely of wood, and was finished in eight weeks.

WEST YORKSHIRE SOCIETY OF ARCHITECTS

MR. VICTOR BAIN, president, took the chair at a meeting held in Leeds on 14 November when a lecture entitled "Impressions of European Architecture To-day" was given by Professor Lionel B. Budden, of the University of Liverpool. During the past, said the lecturer, in periods of settled development, architecture had been a co-ordinating and unifying art, expressing directly the character of the civilisation of its time and providing a significant background to the life of the community, its progress marching with contemporary progress in the world of applied science; it had been an art conditioning the employment of the other visual arts, harmonising and stabilising them and providing for them a suitable setting.

In the latter half of the 18th century, there began to operate those forces—economic and cultural—which disintegrated sound tradition, producing, up to our own time, conflict, confusion, and that fatal division of activities which placed building and engineering in one category, and architecture in another. A wilderness of inexpressive ugliness was created with a resultant atrophy of aesthetic sense in relation to environment. Architecture grew to be more of an affair of book knowledge, concerned with the external attributes of historical styles, although this charge could not be as completely sustained against the exponents of the classical architecture of the 19th century, or against their rivals of the mediæval school. This resulted in an extraordinary lack of relation between the architectural background of the 19th and 20th centuries and the life which moved against it. So that a real and significant unity may be achieved the visible and external form of the work must arise logically from the complex body of needs that makes up the architectural subject or programme; and the form must not be something superimposed upon those needs. The way to bring modern

commercial buildings within the realm of serious architecture, is not to try and make them look like something else, but to allow the spheres of building and engineering to be brought back again into the world of architecture.

A vote of thanks was proposed by Mr. D. S. Andrews, principal of the Leeds College of Art, who said he had never heard before such a convincing brief for modernist architecture, which he still thought would have to undergo certain strains and stresses before reaching a completely satisfactory goal. He still had lingering doubts whether it would appeal to the romantic spirit which would always dwell in human beings. Mr. Norman Culley, in seconding, thought that the standardisation of the smaller units employed would always give scope for the craftsman, so that his art could not altogether languish.

School Notes

WELSH SCHOOL OF ARCHITECTURE

MR. R. O. SUTHERLAND [A.], of the Electric Lamp Manufacturers' Association, lectured to the Welsh School of Architecture, the Technical College, Cardiff, and the Central Branch of the South Wales Institute of Architects, on Tuesday, 26 November, on "The Lighting Factor" in Architectural Design.

Mr. Sutherland's lecture, which was well illustrated by demonstrations and by lantern slides of schemes both good and bad, dealt in the main with architectural lighting, or the use of lighting as an essential factor in the design of buildings.

The lecturer emphasised the great difference between architectural lighting and ordinary lighting in which the effect of the lighting has not been considered as an integral part of the architectural scheme. He showed that the quantity of illumination, while being an important factor, is by no means the only one, and that quality of presentation is equally important.

Mr. Sutherland dealt with the problems of both luminous and illuminated surfaces and various types of interior lighting and of external lighting by means of floodlighting, neon tubes, etc.

A hearty vote of thanks to the lecturer was passed with acclamation on the proposal of Mr. C. F. Jones [A.], Chairman of the Central Branch of the South Wales Institute of Architects, seconded by Mr. D. C. James, of the General Electric Co.

Mr. W. S. Purchon, M.A. [F.], President of the South Wales Institute of Architects, and Head of the Welsh School of Architecture, was in the chair.

Mr. Raymond Walker, of the Coal Utilisation Council, lectured to the Welsh School of Architecture, the Technical College, Cardiff, on Wednesday, 13 November, on "Heat, Health and Comfort." Members of the Central Branch of the South Wales Institute of Architects were also invited.

Mr. Walker said that in a country where people have so little sunlight as we do in England through the winter months radiant heat was a vital factor in the health of the nation, and, therefore, in spite of all that anybody might say against it, the open fire was a national asset if only because the radiation therefrom was nearest to solar radiation. Mr. Walker explained that in spite of the accusations against the coal fire relating to air pollution, there was no doubt at all that we could not do without it until some efficient substitute could be found, or until this question of smoke emission could be dealt with.

He told the meeting that the Coal Utilisation Council had allocated a sum of money between £4,000 and £5,000 for research, with the aim to reduce the output of smoke from open fires, and that at the present time Dr. Sinnatt, of the Government Fuel Research Station, was tackling the subject from a scientific angle.

He then dealt with some of the difficulties of constructing a chimney stack 80 ft. high in the centre of one of London's largest buildings to enable the Coal Utilisation Council to have a show room of coal burning exhibits under fire. Coal should be regarded

ROYAL INCORPORATION OF ARCHITECTS IN SCOTLAND

At the monthly meeting of the Council of the Royal Incorporation of Architects in Scotland, held at 15 Rutland Square, Edinburgh, the Silver Medal and Vellum Certificates gained by the various prize-winners for Session 1934-35 were handed over to them by Mr. William B. Whitie [F.], President. The following members were elected: Messrs. J. MacLennan, Aberdeen; G. C. Young, Perth; W. W. Young, Brechin, and J. Wilson, Glasgow, as Fellows; Miss I. M. Gordon, Aberdeen; Messrs. D. S. Soutar, Broughty Ferry; William Kinloch, Dundee; John Easton, J. D. M. Thomson and Arthur Rennie, Glasgow, as Associates; Messrs. G. W. Bowes, Aberdeen; J. N. Lockerbie and R. W. Johnston, Edinburgh, and D. C. Colahan, Ayr, as Students.

not as black stuff wherewith to make a fire, but as our national source of industrial energy. Economically speaking, it was obviously unsound to import fuel from foreign countries thousands of miles away when we were gifted with natural supplies under our very feet. He solicited the co-operation of architects in helping the coal trade to improve the design of coal-burning apparatus and stressed the value of the architect in industry, giving as a pointed instance the case of a manufacturer who discovered a market for which he was totally unprepared as a result of getting first-class designers to make a new form of stove he was producing aesthetically satisfactory.

It was absurd to condemn coal as being out of date because out-of-date methods of using it were still current practice. Natural sources of energy could not be out of date, and in fact the latest methods of coal burning were as scientific and up to date as any development of the present day. The outlook for the coal industry was a happy one; great difficulties are still to be surmounted, but if with the assistance of the architect the appliance manufacturers can go ahead on the right lines by reason of its essential economy, apart from its other advantages, coal would come into its own again.

That the Coal Utilisation Council had been asked to co-operate with the School of Planning and Research of the Architectural Association was sufficient justification for the claim that British power in the shape of her coalfields was still an essential factor in the life of the community, and it was not being overlooked by those best guardians of communal welfare, the architects.

At the close of the lecture Mr. Walker gave helpful replies to numerous questions on modern cooking and heating apparatus, underfeed stoking, etc., and the meeting terminated with a hearty vote of thanks to the lecturer.

Mr. W. S. Purchon, M.A. [F.], President of the South Wales Institute of Architects and Head of the Welsh School of Architecture, presided over a large audience.

ANNUAL DANCE

The Assembly Hall of the Technical College, Cardiff, in its new condition after alterations carried out by Messrs. Ivor Jones & Percy Thomas, as part of a scheme for the extension of the College, formed an excellent setting for the Annual Dance of the Welsh School of Architecture held on 2 November. The Hall had been tastefully decorated by the students, and over 160 architects, students of architecture and their friends were present, among whom may be mentioned Mr. J. A. Hallam, M.T.P.I., and Mrs. Hallam, Mr. A. C. Light, B.A. [A.], and Mrs. Light, Mr. A. R. Whitton, B.A., Mr. Norman Ayres [A.], Mr. Gordon Richards [A.], Mr. Graham-Cumming [A.], Mr. H. E. A. Scard (President, School of Architecture Club), Mr. L. D. W. Wall (Secretary), Mr. H. Namik (Treasurer), and Mr. W. S. Purchon, M.A. [F.] (President of the South Wales Institute of Architects, Central Branch, and Head of the Welsh School of Architecture), and Mrs. Purchon.

Membership Lists

APPLICATIONS FOR MEMBERSHIP

ELECTION: 13 JANUARY 1936

In accordance with the terms of Bye-laws 10 and 11, an election of candidates for membership will take place at the Council Meeting to be held on Monday, 13 January 1936. The names and addresses of the candidates, with the names of their proposers, found by the Council to be eligible and qualified in accordance with the Charter and Bye-laws are herewith published for the information of members. Notice of any objection or any other communication respecting them must be sent to the Secretary R.I.B.A not later than Tuesday, 17 December 1935.

AS HON. ASSOCIATE (1)

MAXWELL: SIR JOHN STIRLING, Bt., K.T., Pollok House, Glasgow, S.3. Proposed by the Council.

AS FELLOWS (14)

BRIARS: REGINALD, M.C. [A. 1922], 35 King Street, Luton: "Bellenglise," London Road, Luton. Proposed by T. P. Bennett, George P. Allen and William A. Lea.

CLARK: DUNCAN WALTER, F.S.I. [A. 1907], 3 West Stockwell Street, Colchester; 8 Fitzwalter Road, Colchester. Proposed by Wykeham Chancellor, Hugo R. Bird and S. Phillips Dales.

JELICOE: GEOFFREY ALAN [A. 1927], 38 John Street, Bedford Row, W.C.1; 67 Parliament Hill Mansions, N.W.5. Proposed by Howard Robertson, E. Stanley Hall and John Grey.

MORGAN: GUY [A. 1926], 9 Gower Street, Bedford Square, W.C.1; "Sunnyside," Fetcham, Leatherhead. Proposed by Howard Robertson, Julian Leathart and John Grey.

PONDER: CLAUD VINCENT [A. 1913], 616-617 Bank Chambers, 329 High Holborn, W.C.1; 1a Elers Road, Ealing, W.13. Proposed by Walter M. Epps, L. Keir Hett, George Hornblower and H. Colbeck.

RICHARDSON: FRANK [A. 1921], Municipal Offices, Rotherham: Rose Cottage, Old Herringthorpe, Rotherham. Proposed by W. Geo. Davies, J. Mansell Jenkinson and Harry B. S. Gibbs.

RUDMAN: WALTER, M.C. [A. 1921], 32 Market Place, Chippenham, Wilts.; Zealey House, Chippenham. Proposed by Sir George H. Oatley, E. Stanley Hall and Mowbray A. Green.

RUWALD: CYRIL CHRISTIAN [A. 1920], 9 Martins Place, Sydney, New South Wales. Proposed by B. J. Waterhouse, Kenneth H. McConnell and Joseph C. Fowell.

And the following Licentiate who have passed the qualifying Examination:—

LEACH: ERNEST CHARLES, 5th Floor, Cunard Building, Liverpool; 51 Marlowe Road, Wallasey, Cheshire. Proposed by Lieut.-Colonel Ernest Gee, A. Ernest Shennan and Professor Patrick Abercrombie.

STEVENSON: JOHN HAMILTON, Avenue Chambers, 83 Royal Avenue, Belfast; "Clonvara," Jordanstown, Co. Antrim. Proposed by John Seeds, James R. Young and R. S. Wilshire.

STEVENSON: WILLIAM JAMES HAMILTON, 83 Royal Avenue, Belfast; Annalore, Greenisland, Co. Antrim. Proposed by James R. Young, Thomas R. Eagar and John Seeds.

STILLMAN: ARCHIBALD CHARLES HENRY, Deputy Architect, Staffordshire Education Committee, Earl Street, Stafford; "Byways," Castle Bank, Stafford. Proposed by W. H. Robinson, Edwin A. Jackson and Charles J. Cable.

And the following Licentiate who are qualified under the provisions of Section IV, Clause 4 (c) (ii) of the Supplemental Charter of 1925:—

ELLIS: HENRY ALEXANDER RADCLYFFE, Stafford House, Taunton; The Solar, Galmington, Taunton. Proposed by Arthur W. Whitwell, John B. Surman and William T. Benslyn.

QUILTER: WALTER VERNET, Mare de Carteret, Guernsey. Proposed by S. Carey Curtis and applying for nomination by the Council under the provisions of Bye-law 3 (d).

AS ASSOCIATES (20)

BARTON: JOHN CARMICHAEL [Passed a qualifying Examination approved by the Board of Architectural Education of the Royal Australian Institute of Architects], 53 Moreton Street, S.W.1. Proposed by Leighton Irwin, W. A. M. Blackett and Percy A. Oakley.

BOXALL: GORDON CHARLES [Passed five years' course at the Architectural Association. Exempted from Final Examination], 46 Bournville Avenue, Chatham, Kent. Proposed by G. Mackenzie Trench, L. H. Bucknell and Howard Robertson.

BRANDON-JONES: JOHN [Passed five years' course at the Architectural Association. Exempted from Final Examination], 5 South Square, Gray's Inn, W.C.1. Proposed by Charles Cowles-Voysey, Howard Robertson and John Grey.

DAVIES: THOMAS ELWYN [Passed five years' course at the Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination], Bryn, Pine Walks, Prenton, Birkenhead. Proposed by Professor Lionel B. Budden, J. E. Marshall and Edward R. F. Cole.

EVANS: JOHN EDWARD [Passed five years' course at the Architectural Association. Exempted from Final Examination], 11 Orchard Rise, Richmond, Surrey. Proposed by Howard Robertson, John Grey and L. H. Bucknell.

FUNG: TSUN [Special Final Examination], 161 Wong Nei Chong Road, Hong Kong. Proposed by A. G. Hewitt, Alexr. G. Bond and applying for nomination by the Council under the provisions of Bye-law 3 (d).

GIBB: MISS FLORENCE HELEN [Passed five years' course at the Architectural Association. Exempted from Final Examination], 38 Ladbroke Grove, W.11. Proposed by Howard Robertson, John Grey and L. H. Bucknell.

HODGSON: JOHN ERNEST, B.A.Arch. [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination], 15 Meredyth Road, Barnes, S.W.13. Proposed by Professor A. E. Richardson, L. Stuart Stanley and Matthew J. Dawson.

KENDALL: WELBURY [Passed five years' course at the Architectural Association. Exempted from Final Examination], Oliver House, Strand-on-the-Green, W.4. Proposed by Herbert A. Welch, N. F. Cachemaille-Day and Howard Robertson.

KNOWLES: JAMES METCALFE [Final], 53 Savile Park Street, Halifax. Proposed by Joseph F. Walsh, Joseph Addison and Edwin Williams.

LEWIS: EDWARD REGINALD, A.A.Dip. [Passed five years' course at the Architectural Association. Exempted from Final Examination], 11 Upper Phillimore Gardens, London, W.8. Proposed by Howard Robertson, John Grey and L. H. Bucknell.

LOW: MISS MARGARET [Passed five years' course at the Architectural Association. Exempted from Final Examination], 76 Harley Street, W.1. Proposed by Howard Robertson, John Grey and L. H. Bucknell.

MARSH: PHILIP RENE, A.A.Dip. [Passed five years' course at the Architectural Association. Exempted from Final Examination], 262 King's Road, Chelsea, S.W.3. Proposed by R. E. Enthoven, P. J. Westwood and John Grey.

MESSINGER: ROBERT MICHAEL VEITCH [Passed five years' course at the Architectural Association. Exempted from Final Examination], 148 High Street, Herne Bay, Kent. Proposed by Howard Robertson, John Grey and L. H. Bucknell.

NAPPER: JACK HOLLINGWORTH [Passed five years' course at the School of Architecture, Victoria University, Manchester. Exempted from Final Examination], 8 The Park, Hull. Proposed by Professor R. A. Cordingley, Henry V. Ashley and F. Winton Newman.

OWEN: MISS PATRICIA JOAN, A.A.Dip. [Passed five years' course at the Architectural Association. Exempted from Final Examination], 7 Tedworth Gardens, S.W.3. Proposed by John Grey, Howard Robertson and Humphrey Pakington.

- PARKER : ERIC WILLIAM, Dip.Arch.(Leeds). [Passed five years' course at the School of Architecture, Leeds College of Art. Exempted from Final Examination], 134 Copgrove Road, Oakwood, Leeds, 8. Proposed by Chas. W. Tomlinson, Victor Bain and W. Geo. Davies.
- SEYMER : MAJOR VIVIAN HOME, D.S.O., M.C. [Passed five years' course at the Architectural Association. Exempted from Final Examination], 11 Tedworth Square, Chelsea, S.W.3. Proposed by Howard Robertson, John Grey and L. H. Bucknell.
- SWAN : SHERITON CLEMENTS, B.A., A.A.Dip. [Passed five years' course at the Architectural Association. Exempted from Final Examination], Broomley Grange, Stocksfield, Northumberland. Proposed by G. E. Charlewood, H. L. Hicks and Herbert Spink.
- WORROW : JOHN PEARSON [Passed five years' course at the Architectural Association. Exempted from Final Examination], 73 The Drive, Loughton, Essex. Proposed by Howard Robertson, John Grey and L. H. Bucknell.

Election of Members

In accordance with the terms of Bye-laws 10 and 11, the following candidates for membership were elected at the Council Meeting held on Monday, 2 December 1935.

AS FELLOWS (9)

- BROAD : MAJOR GORDON LESLIE, O.B.E., M.C., F.S.I. [A. 1920].
- BURFORD : JAMES [A. 1920].
- DEAR : FRANK TWYDALE [A. 1920].
- KING : WILLIAM [A. 1923], Northwich.
- LANDER : FELIX JAMES [A. 1925].
- SISSON : MARSHALL ARNOTT [A. 1927].
- TOWNSEND : MISS JOYCE ELEANOR [A. 1925].
- WATSON : REGINALD PAXTON [A. 1932], Reigate.
- And the following Licentiate who has passed the qualifying examination :—
- JEWSON : NORMAN, M.A.(Cantab.), Cirencester.

AS ASSOCIATES (105)

- ANDERSON : EDWARD WILLIAM [Passed a qualifying examination approved by the Board of Architectural Education of the Royal Australian Institute of Architects], Cootamundra, New South Wales.
- ANDERSON : RODERICK WILLIAM PINKERTON [Passed a qualifying examination approved by the Board of Architectural Education of the Institute of South African Architects], Cape, S. Africa.
- ATTENBROW : WILLIAM BAYLIS, P.A.S.I. [Special Final Examination].
- ARMITAGE : HARRY [Final], Chesterfield.
- BADDILEY : FRANCIS OLIVER [Final], Chester-le-Street.
- BALL : JAMES CEDRIC [Final], Blackpool.
- BANFIELD : GEOFFREY WILLIAM [Final].
- BARNES : PHILIP MAYFIELD [Passed five years' course at the Department of Architecture, University of Sheffield. Exempted from Final Examination], Hull.
- BATH : CHARLES GEORGE [Final].
- BEECH : GEORGE HENRY [Final].
- BROWN : HARRY KENNETH [Final].
- BROWN : WILLIAM EDEN TATTON [Passed five years' course at the Architectural Association. Exempted from Final Examination].
- BUNNEY : MICHAEL JOHN HEWETSON [Passed five years' course at the Architectural Association. Exempted from Final Examination].
- CARDEW : GEORGE EDWIN [Final].
- CARTLIDGE : THOMAS [Final], Reading.
- CLARK : HERBERT HENRY [Final].
- CLAY : RALPH HENRY [Special Final Examination], Hornsea.
- CONNELL : FRANK JAMES [Passed five years' joint course at the School of Architectural Studies, Cambridge University and the School of Architecture, Edinburgh College of Art. Exempted from Final Examination], Edinburgh.

- COUCH : ALFRED CLIVE [Final], Birmingham.
- COUSINS : WILLIAM EDWARD [Passed five years' course at the Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination].
- CRALLAN : HUGH PARNELL, M.A. [Passed five years' course at the Architectural Association. Exempted from Final Examination].
- DAVIS : ROBERT CECIL [Final].
- DEARE : DENISON HILL [Passed five years' course at the Architectural Association. Exempted from Final Examination], Gravesend.
- DEMBITZER : MAX [Passed a qualifying examination approved by the Board of Architectural Education of the Institute of South African Architects], Cape Town, S. Africa.
- DEY : WILLIAM GORDON [Passed five years' course at the School of Architecture, Edinburgh College of Art. Exempted from Final Examination], Edinburgh.
- DICKENSON : NORMAN [Final], Pelsall.
- EARLE : DENNIS CHARLES [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination], Luton.
- EDESTON : RICHARD CHAMBERS [Final].
- ELGEY : CHARLES [Final], Durham.
- EVERSON : SYDNEY FRANK [Final].
- FINKELSTEIN : NATHAN ISAAC, B. Arch.(Rand) [Passed a qualifying examination approved by the Board of Architectural Education of the Institute of South African Architects], Johannesburg, S. Africa.
- FLEATMAN : JAMES EDWARD [Final].
- FLEMING : DOUGLAS EDGAR [Final], Nairobi, Kenya Colony.
- FOREMAN : MAURICE [Final], North Shields.
- FRANK : BERNARD LAWRENCE WILLIAM, B.Arch.Hons., Dip.T.P. [Passed five years' course at the Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination].
- FREEDMAN : MORRIS FREDERICK [Passed a qualifying examination approved by the Board of Architectural Education of the Institute of South African Architects], Cape Town, S. Africa.
- FRY : ALBERT FALCONER [Final], Downside.
- GAUNT : ALBERT WILLIAM [Final].
- GILLESPIE : HAROLD [Passed five years' course at the Architectural Association. Exempted from Final Examination], Ardee, Ireland.
- GORDON : ALEXANDER ESME [Passed five years' course at the School of Architecture, Edinburgh College of Art. Exempted from Final Examination], Edinburgh.
- GOVAN : HORACE ARTHUR RENDEL [Passed five years' course at the School of Architecture, Edinburgh College of Art. Exempted from Final Examination], Edinburgh.
- GRAHAM-CUMMING : DAVID KILPATRICK, Dip.Arch.Cardiff [Passed five years' course at the Welsh School of Architecture, The Technical College, Cardiff. Exempted from Final Examination], Cardiff.
- HANSON : NORMAN LEONARD, B.Arch.(Rand) [Passed a qualifying examination approved by the Board of Architectural Education of the Institute of South African Architects], Johannesburg, S. Africa.
- HARRISON : JOHN MANSFIELD, P.A.S.I. [Final], Oxford.
- HAYES : JOHN HURST, M.A., A.A.Dip. [Passed five years' joint course at the School of Architectural Studies, Cambridge University and the Architectural Association. Exempted from Final Examination], Newton-le-Willows.
- HAYES : LOUIS [Passed five years' course at the Birmingham School of Architecture. Exempted from Final Examination], Birmingham.
- HONIKMAN : ALFRED HAROLD [Passed a qualifying examination approved by the Board of Architectural Education of the Institute of South African Architects], Cape Town, S. Africa.
- HOOD : ANDREW STEWART [Passed five years' course at the School of Architecture, Edinburgh College of Art. Exempted from Final Examination], Tranent, Scotland.

- HOPE : JOHN LEONARD [Final].
 HOWE : JACK [Final].
 HUTCHINSON : WILLIAM ARTHUR [Passed five years' course at the Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination], Richmond, Yorks.
 INGLIS : COLIN WILLIAM ANDERSON [Passed five years' joint course at the Royal West of England Academy School of Architecture, Bristol and the Architectural Association. Exempted from Final Examination].
 JACKSON : RICHARD JOHN LAURENCE [Passed five years' course at the Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination], Guisborough.
 JERRAM : CHARLES JAMES [Passed five years' course at the Architectural Association. Exempted from Final Examination].
 JOHNSON : WILLIAM JOHN [Final], Chichester.
 KAINES : LAWRENCE KLAY [Passed a qualifying examination approved by the Board of Architectural Education of the Royal Australian Institute of Architects].
 KENT : HENRY ALFRED PARKES [Passed a qualifying examination approved by the Board of Architectural Education of the Institute of South African Architects], Cape, S. Africa.
 KNIGHT : THOMAS WILLIAM [Final].
 LANCHESTER : HENRY ROBERT [Final].
 LA SALLE : VIVIAN NEIL [Passed five years' course at the Architectural Association. Exempted from Final Examination].
 LAWRENCE : GEORGE HASLEHURST [Passed five years' course at the School of Architecture, Edinburgh College of Art. Exempted from Final Examination], Edinburgh.
 LEARY : ARTHUR DOUGLAS, B.Arch. [Passed a qualifying examination approved by the Board of Architectural Education of the Royal Australian Institute of Architects], Sydney, Australia.
 LEONARD : SIMON ALOYSIUS, B.A., B.Arch.L'pool. [Passed five years' course at the Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination], Dublin.
 LUKE : ALAN LAWSON [Final].
 MACAREE : HENRY CHARLES [Final].
 MCFADYEN : JAMES SAMUEL [Final], Johannesburg, S. Africa.
 MANUEL : ARTHUR CHARLES, P.A.S.I. [Final].
 MEADLEY : ALAN RHODES [Passed five years' course at the Architectural Association. Exempted from Final Examination].
 MORRIS : ALFRED SIDNEY [Final].
 MORRIS : THOMAS SHEPHERD [Final].
 MORRISON : LEONARD DAVID [Special Exemption from Final Examination. Passed Examinations in Design and Professional Practice].
 MURRELL : HENRY THOMAS [Final].
 PATERSON : ROBERT WALLACE [Passed five years' course at the Birmingham School of Architecture. Exempted from Final Examination], Birmingham.
 PENMAN : LESLIE ROLAND [Final], Brooklands, Cheshire.
 PIERRE-HUNT : WILLIAM JOSEPH [Final].
 PROCTER : REX [Special Final Examination], Lincoln.
 REID : HERBERT JAMES [Special Final Examination], Leeds.
 ROBERTS : DAVID WYN, Dip.Arch. [Passed five years' course at the Welsh School of Architecture, The Technical College, Cardiff. Exempted from Final Examination], Hollingbourne.
 RONALDSON : PATRICK HENRY DUDGEON [Passed five years' course at the School of Architecture, Edinburgh College of Art. Exempted from Final Examination], Edinburgh.
 ROUND : HAROLD GEOFFREY [Passed five years' course at the Birmingham School of Architecture. Exempted from Final Examination], Walsall.
 ROWLEDGE : DONALD HENRY [Passed five years' course at the Birmingham School of Architecture. Exempted from Final Examination], Derby.
 SHEPHERD : HERBERT PHILIP HUTCHINSON [Passed five years' course at the Architectural Association. Exempted from Final Examination].
 SINNING : WILLIAM GEORGE [Special Final Examination].
 SISE : HAZEN EDWARD [Special Exemption from Final Examination. Passed Examination in Professional Practice].
 SMITH : EWART TRIST ASHLEY [Final], Southend-on-Sea.
 SMITH : CHARLES AQUILA VINCENT [Passed five years' course at the Architectural Association. Exempted from Final Examination].
 SMITH : KENNETH REGINALD [Passed five years' course at the Architectural Association. Exempted from Final Examination].
 SMITH : MISS ROSEMARY OWEN [Passed five years' course at the Birmingham School of Architecture. Exempted from Final Examination].
 SMYTH : BASIL STAUNTON [Final].
 SMYTH : VALENTINE [Final], Belfast.
 STACY : ERIC FRANCIS [Final].
 STURROCK : ALLISTER [Passed five years' course at the School of Architecture, Edinburgh College of Art. Exempted from Final Examination], Hull.
 TATTERSFIELD : ARTHUR [Passed five years' course at the School of Architecture, Leeds College of Art. Exempted from Final Examination], Wakefield.
 TOMKIN : SAMUEL NORTON, B.Arch.(Rand) [Passed a qualifying examination approved by the Board of Architectural Education of the Institute of South African Architects], Johannesburg, S. Africa.
 TOWNSEND : HENRY TERENCE [Special Final Examination], Southampton.
 TREMEER : CYRIL OWEN [Passed five years' course at the Architectural Association. Exempted from Final Examination], Paignton.
 TUFFLEY : HENRY GUY [Final], Felixstowe.
 TURNER : JOHN WESTLEY [Final].
 VINCENT : HAROLD JOHNSON [Passed five years' course at the Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination], Liverpool.
 WALTERS : HARRY [Final], Preston.
 WILKINSON : AUSTIN [Final].
 WILLIAMS : STANLEY LEOPOLD [Special Final Examination].
 WILSON : LESLIE HUGH [Final].
 WOODCOCK : ROBERT [Passed five years' course at the School of Architecture, Edinburgh College of Art. Exempted from Final Examination], Edinburgh.
 WRIGHT : FRANCIS STRETHILL [Passed five years' course at the Birmingham School of Architecture. Exempted from Final Examination], Leamington Spa.

AS LICENTIATES 13

- BARTON : RICHARD KIRKHAM, Leicester.
 BRITTAIN : THOMAS ARNOLD, Middleton.
 DAY : ARTHUR CLIFFORD.
 EASTON : JOHN, Glasgow.
 FINDLAY : JOHN, Elgin.
 HAINE : PERCIVAL WALTER.
 HERRON : FRED, Newcastle-upon-Tyne.
 JOSS : WILLIAM SHERRIFFS, Dip.Arch., Aberdeen, Sunderland.
 LOVELOCK : JOHN.
 MACDONALD : WILLIAM, Inverness.
 MAY : JOHN HOOPER, Woodbridge.
 STEWART : JOHN HENRY FRASER, Lanark.
 STOKES : BERNARD FOSTER, Birmingham.

Owing to unusual pressure on our space it has been impossible to publish the names of the Probationers of the R.I.B.A. enrolled during the month of October 1935.

This list will be published in the next number of the JOURNAL together with the names of Probationers enrolled during November.

Notices

SOCIAL EVENING, MONDAY, 16 DECEMBER 1935, AT 8.30 P.M.

The Social Committee have arranged a Social Evening for Monday, 16 December 1935, when, at 8.30 p.m., a programme of Chamber Opera will be performed by a group of young singers. Further details of the concert are given on page 141.

INFORMAL GENERAL MEETING, WEDNESDAY, 11 DECEMBER 1935

The Second Informal General Meeting will be held on Wednesday, 11 December 1935, at 6.15 p.m., when there will be an open discussion on "Architectural Education—Its Present and Future."

Full details were published in the last number of the JOURNAL.

R.I.B.A. ANNUAL DINNER 1936

The Annual Dinner will take place on Monday, 3 February 1936, at 7 for 7.30 p.m., in the R.I.B.A. Henry Florence Hall, 66 Portland Place, W.1. Full particulars are contained in the circular letter to members enclosed with this issue of the JOURNAL.

THE RECEPTION OF NEW MEMBERS AND STUDENTS AT GENERAL MEETINGS

It has been decided by the Council to modify the procedure for the introduction and reception of new members and students at General Meetings. In future new members and students will be asked to notify the Secretary beforehand of the date of the General Meeting at which they desire to be introduced and a printed postcard will be sent to each newly elected member or student for this purpose. They will be asked to take their seats on arrival on a special bench or benches, reserved and marked for them. At the beginning of the meeting on the invitation being given to present themselves for formal admission each new member or student will be led up to the Chairman by one supporter, and the Chairman will formally admit them as members or students.

At the close of the meeting selected members of the Council will introduce themselves to the new members, and will make it their duty to introduce them to other members.

The introduction and reception of new members and students will take place at any of the forthcoming Ordinary General Meetings of the Royal Institute with the exception of the meetings on the following dates:—

27 January 1936. (Presentation of Medals and Prizes.)

6 April 1936. (Presentation of Royal Gold Medal.)

CHRISTMAS HOLIDAY LECTURES TO BOYS AND GIRLS

The ninth series of informal talks on Architecture to boys and girls will be given at the Royal Institute of British Architects during the forthcoming Christmas holidays.

At the invitation of the Council of the Royal Institute of British Architects Mr. G. A. Jellicoe, A.R.I.B.A., has kindly consented to give the talks this year. They will be illustrated by lantern slides, and Mr. Jellicoe has chosen as his subject—

"The Architecture of Gardens."

1. Italian Gardens

Influence of climate on garden design—evergreen, stone and water—The early Renaissance in Florence—Gardens of Rome, Tivoli and Frascati—The later gardens of Tuscany—Gardens of the Northern lakes.

2. French Gardens

Early French châteaux—Vaux-le-Vicomte and Chantilly—Le Notre and Versailles—A glimpse round Austria and Germany—Schönbrunn, Veitshöchheim and Kassel.

3. English Gardens

Trees, Turf and Flowers—The medieval garden—The Elizabethan garden—Influence of the Continent: Italian, French and Dutch gardens in England—The English School of Landscape Architecture—Formal gardens swept aside—The English Park.

The lectures will be given in the Henry Jarvis Memorial Room, in the new R.I.B.A. building at 66 Portland Place, W.1, on the following dates:—

Monday, 30 December 1935, at 3.30 p.m.

Wednesday, 1 January 1936, at 3.30 p.m.

Friday, 3 January 1936, at 3.30 p.m.

Tickets for any or all of the lectures may be obtained from the Secretary of the Royal Institute of British Architects, 66 Portland Place, London, W.1. The tickets are free.

Owing to the limited seating space of the hall it is hoped that application will not be made for more tickets than can be used.

LEGAL ADVICE FOR MEMBERS OF THE R.I.B.A.

The Practice Standing Committee, with the approval and authority of the Council, have made arrangements with an experienced solicitor whereby members of the R.I.B.A. can obtain legal advice for a very moderate fee on matters which arise in their practice from time to time.

The following arrangements have been made:—

A member desiring advice as to his legal position should in the first instance communicate his inquiry to the Hon. Secretary of the Practice Standing Committee, together with the relative documents. Should the matter raise a question of general interest to the profession the Committee would obtain the opinion and forward it to the member. In other cases the member would be put in communication with the solicitor, who would advise him direct.

In matters of general interest the solicitor's fee would be borne equally by the R.I.B.A. and the member concerned, and in other cases the fee would be borne wholly by the member. The fee would in either case be limited to a fixed amount. The advice would normally be confined to an opinion on the documents, but in cases where an interview between the member and the solicitor would be desirable, this would be arranged without extra fee.

Particulars as to the fee chargeable may be obtained on application to the Secretary R.I.B.A.

PROFESSIONAL ADVERTISING

The attention of the Practice Standing Committee has been drawn to the fact that the publishers of certain journals are

approaching architects for details of their professional activities, which the publishers propose to embody in the editorial columns of their journals. In the case of one particular firm of publishers, several members forwarded to the Institute the proposed article as drafted by the editor and sent to the architects for any additions or amendments the architects desire. In each case the wording of the articles is identical, with the exception of the names and addresses of the firms of architects to whom they were sent.

The Committee desire to warn members generally against this undesirable form of publicity. The acceptance by members of invitations of this nature from firms of publishers

is, in the opinion of the Committee, directly contrary to the Code of Professional Practice and tantamount to advertising.

BRITISH ARCHITECTS' CONFERENCE

SOUTHAMPTON, 24-27 JUNE 1936

The Annual Conference next year of the Royal Institute of British Architects and of its Allied and Associated Societies will take place at Southampton from 24 to 27 June 1936.

The Hampshire and Isle of Wight Architectural Association have in hand the preparation of a most attractive programme and particulars will be issued in due course.

Competitions

The Council and Competitions Committee wish to remind members and members of Allied Societies that it is their duty to refuse to take part in competitions unless the conditions are in conformity with the R.I.B.A. Regulations for the Conduct of Architectural Competitions and have been approved by the Institute.

While, in the case of small limited private competitions, modifications of the R.I.B.A. Regulations may be approved, it is the duty of members who are asked to take part in a limited competition to notify the Secretary of the R.I.B.A. immediately, submitting particulars of the competition. This requirement now forms part of the Code of Professional Practice in which it is ruled that a formal invitation to two or more architects to prepare designs in competition for the same project is deemed a limited competition.

BURY: NEW TOWN HALL

The Council of the County Borough of Bury invite architects of British nationality domiciled in the United Kingdom to submit, in competition, designs for a new Town Hall.

Assessor: Mr. J. Hubert Worthington, O.B.E. [F.].

Premiums: £500, £300 and £150.

Last day for receiving designs: 31 December 1935.

Last day for questions: 30 September 1935.

CARDIFF: NEW GENERAL HOSPITAL

The Glamorgan County Council are proposing to hold a competition for a new General Hospital, and Mr. E. Stanley Hall [F.] has been appointed to act as Assessor. No conditions are available yet.

COLCHESTER: NEW PUBLIC LIBRARY

The Council of the Borough of Colchester invite registered architects who are members of the Essex, Cambridge and Hertfordshire Society of Architects and practise in those counties to submit, in competition, designs for a new Public Library.

Assessor: Professor A. E. Richardson, F.S.A. [F.].

Premiums: £150, £125, £75.

The last day for receiving designs has been extended to 14 December 1935.

Last day for questions: 5 October 1935.

DUNDEE: COLLEGE OF ART

The Dundee Institute of Art and Technology are to hold a competition for the Duncan of Jordanstone College of Art, and Mr. Howard W. Burchett [A.] has been appointed to act as Assessor. Conditions are not yet available.

EDMONTON: NEW TOWN HALL BUILDINGS

The Edmonton Urban District Council are proposing to hold a competition for new Town Hall Buildings, and Mr. E. Berry Webber [A.] has been appointed to act as Assessor. No conditions are available yet.

HARPENDEN: NEW PUBLIC HALL

The Harpenden Urban District Council invite architects of British nationality and domiciled in the United Kingdom to submit in competition designs for a new Public Hall.

Assessor: Mr. Robert Lowry [F.].

Premiums: £100, £75 and £50.

Last day for receiving designs: 1 March 1936.

Last day for questions: 31 December 1935.

Conditions may be obtained on application, before 15 December, to the Clerk to the Council, Harpenden Hall, Harpenden. Deposit £1 ts.

(Conditions have not yet been considered by the Competitions Committee.)

HARROW: NEW MUNICIPAL OFFICES

The Urban District Council of Harrow invite architects of British nationality to submit, in competition, designs for new Municipal Offices.

Assessors: Mr. C. H. James [F.] and Mr. S. Rowland Pierce [A.].

Premiums: £350, £250 and £150.

Last day for receiving designs: 24 January 1936.

Last day for questions: 4 November 1935.

Conditions of the competition may be obtained on application to Mr. Vernon Younger, Clerk of the Council, Council Offices, Stanmore, Middlesex. Deposit £1 2s.

LUTON: NEW SECONDARY SCHOOL

The Bedfordshire County Council are proposing to hold an open competition for a new Secondary School for Boys at Luton, and Professor W. G. Newton [F.] has been appointed to act as Assessor. No conditions are available yet.

NEWCASTLE-UNDER-LYME: BLOCK OF SHOPS AND OFFICES

The Borough of Newcastle-under-Lyme are proposing to hold a competition for a new Block of Shops and Offices, and Mr. H. S. Fairhurst [F.], of Manchester, has been appointed to act as Assessor. No conditions are available yet.

ROTHESAY: NEW MUNICIPAL PAVILION

The Rothestay Town Council invite Registered Architects who have been resident and/or practising in Scotland for at least two years to submit, in competition, designs for a new Pavilion which it is proposed to erect in Argyle Street, Rothestay.

Assessor: Col. J. Maurice Arthur, C.M.G., D.S.O. [F.].
Premiums: £200, £100 and £50.

Last day for receiving designs: 7 January 1936.

Last day for questions: 26 November 1935.

Conditions of the competition may be obtained on application to the Town Clerk, Municipal Buildings, Rothestay.

SALISBURY, SOUTHERN RHODESIA: NEW PARLIAMENT HOUSE

The Government of the Colony of Southern Rhodesia invite architects of British citizenship to submit, in competition, designs for a new Parliament House to be erected at Salisbury Southern Rhodesia.

Assessor: Mr. James R. Adamson [F.].

Premiums: £500, £300, £200 and £100.

Last day for receiving designs: 31 January 1936.

Last day for questions: 26 August 1935.

Conditions of the competition may be obtained:—

- (a) in England from the High Commissioner for Southern Rhodesia, Crown House, Aldwych, London, W.C.2.
- (b) in South Africa from The Director of Public Works, P.O. Box 365, Salisbury, Southern Rhodesia. Deposit £2 2s.

NORTH BRITISH ARCHITECTURAL STUDENTS ASSOCIATION COMPETITIONS

The North British Architectural Students' Association invite members (i.e., members of Schools and/or Allied Societies at Manchester, Glasgow, Edinburgh, Leeds, Sheffield, Hull and Newcastle) to submit, in competition, designs for:

1. A Church of England Chapel.

Assessor: Mr. H. L. Hicks [F.].

Prize: 10 guineas, presented by The London Brick Co. and Forders, Ltd.

2. A Control Tower and Waiting Room for an Aerodrome.

Assessor: Mr. R. Bradbury [A.].

Prize: 10 guineas, presented by The Cement Marketing Co., Ltd.

Last day for receiving designs: 31 January 1936.

Conditions may be obtained on application to the Hon. General Secretary, N.B.A.S.A., School of Architecture, Armstrong College, Newcastle-upon-Tyne, 2.

COMPETITION FOR JOINT RAILWAY RECEIVING OFFICES IN LONDON

The four main railway companies (L.N.E.R., L.M.S., G.W.R. and Southern) are proposing to hold a competition for a design for Standard Joint Railway Receiving Offices in

London, and the following have been appointed to act as Assessors: Mr. L. H. Bucknell [F.], Mr. C. Grasemann, Mr. W. H. Hamlyn [F.], Mr. Charles Holden [F.], Vice-President, R.I.B.A. No conditions are available yet.

COMPETITION RESULTS

COMPETITION FOR TIMBER HOUSES

1. A Timber House to cost £800.

1. Mr. Reginald A. Kirby [Student] (London).

2. Mr. E. H. Lockton [Student] (London).

3. Mr. B. A. Le Mare [Student] (London).

2. A Timber Week-end Cottage to cost £350.

1. Mr. W. Tatton Brown [A.] (London).

2. Mr. Harry Moncrieff [A.] (Newcastle-on-Tyne).

3. Mr. S. Cameron Kirby [F.] (London).

YORK: NEW MUNICIPAL OFFICES ETC.

1. Mr. D. H. McMorran [A.] (London).

2. Messrs. C. E. Elcock and F. Sutcliffe [FF.] (London).

3. Mr. Frank Lishman [Rel. F.] (London).

4. Messrs. Bradshaw Gass and Hope [FF.] (Bolton).

Members' Column

Owing to limitation of space, notices in this column are restricted to changes of address, partnerships vacant or wanted, practices for sale or wanted, office accommodation, and appointments vacant. Members are reminded that a column in the Advertisement Section of the Journal is reserved for the advertisements of members seeking appointments in architects' offices. No charge is made for such insertions and the privilege is confined to members who are definitely unemployed.

OFFICE ACCOMMODATION IN WEST END DISTRICT

MEMBER requires office accommodation in West End district. Three rooms—or would consider two rooms with share of clerical staff in a suite of an established architect. Would prefer St. James's Square district.—Apply Box No. 2611, c/o THE R.I.B.A., 66 Portland Place, W.1.

VACANCY IN ARCHITECT'S OFFICE

ESSEX.—A vacancy occurs with Architect with old and extensive practice.—Box 2125, c/o Secretary R.I.B.A.

FOR SALE

A MEMBER has for sale two finely carved early 18th century wood brackets, saved from a house which has recently been demolished. Write Box No. 2811, c/o Secretary R.I.B.A.

JUNIOR PARTNERSHIP WANTED

A.R.I.B.A., age 31, with wide experience and sound professional connections at home and in Far East, desires to meet senior member with view to partnership. Would prefer to give keen reciprocal services in lieu of premium, or by arrangement.—Box No. 1811, c/o Secretary R.I.B.A.

RETIRING FROM PRACTICE

MR. ALLEN FOXLEY, M.A. (Cantab.) [F.], is retiring at the end of this year from his architectural practice, which will then be taken over by his former partner, Mr. Courtenay M. Crickmer [F.], of 1 Lincoln's Inn Fields, London, W.C.2.

CHANGES OF ADDRESS

MESSRS. J. T. ALLISTON AND J. B. DREW [A.A.] are changing their address to 24 Woburn Square, W.C.1 (Tel. Museum 1382), where all communications should be addressed after 16 December.

MR. EDWARD ARMSTRONG [F.] has removed his office from 5 Vigo Street, W.1, to 19 Hobart Place, Eaton Square, S.W.1. Telephone: Sloane 0084.

MINUTES III

SESSION 1935-1936

At the Third General Meeting of the Session 1935-1936, held on Monday, 2 December 1935, at 8 p.m.

Mr. Percy E. Thomas, O.B.E., President, in the Chair.

The Meeting was attended by about 320 members and guests.

The Minutes of the Second General Meeting held on 18 November 1935, having been published in the JOURNAL, were taken as read and signed as correct.

The Hon. Secretary announced the decease of:—

Professor John Edward Aloysius Steggall, elected Hon. Associate 1925.

Arthur Conran Blomfield, elected Fellow 1901. Mr. Blomfield was a member of the Council for the Session 1904-5.

Annesley Harold Brownrigg, elected Associate 1908, Fellow 1926.

Austin Woodeson, elected Associate 1906, Fellow 1914, transferred to Retired Fellowship 1934.

Charles Oury King, elected Associate 1889.

Robert Cadwaladr Jones, elected Licentiate 1911.

Charles Frederick Short, elected Licentiate 1910.

And it was Resolved that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following members attending for the first time since their election were formally admitted by the President:—

The Rev. Canon G. Frank George Major F. Candelent Wilson [F.]

Mr. Hugh D. Roberts [A.] Mr. A. E. Aikman [A.]

Mr. Clayton Minchin [L.] Mr. Basil S. Smyth [A.]

Mr. J. F. Howarth [Student] Mr. Jack S. Foster [Student]

Mr. Gilbert S. Inglefield [Student] Mr. Leslie E. G. Hunt [Student]

Mr. L. C. North [Student] Mr. Alastair McQueen [Student]

Miss Elsbeth F. Stronach [Student] Miss K. D. Smith [Student]

Mr. H. S. Goodhart-Rendel [F.] Mr. H. Latham [Student]

Mr. H. S. Goodhart-Rendel [F.] having read a Paper on "The Work of Beresford Pite and Halsey Ricardo," on the motion of Sir William Rothenstein, D.Litt., seconded by Mr. Geoffrey Webb [Hon. A.], a vote of thanks was passed to Mr. Goodhart-Rendel by acclamation and was briefly responded to.

The President presented the R.I.B.A. London Architecture Medal and Diploma 1934 to Messrs. Sir John Burnet, Tait & Lorne [FF.] for their building, the Royal Masonic Hospital, Ravenscourt Park. Mr. T. S. Tait [F.] and Mr. Francis Lorne [F.] briefly thanked the President and Council on behalf of the architects.

Sir D'Arcy Power, K.B.E., F.R.C.S., representing the Royal Masonic Hospital, and Mr. George M. Burt, representing the Contractors for the building, also spoke.

The President announced that Sir William Rothenstein had expressed a desire to present to the Institute a portrait of the late Beresford Pite which he had painted, and on behalf of the Council, the President said that the Institute would be very pleased to accept this gift.

The proceedings closed at 9.30 p.m.

Architects' and Surveyors' Approved Society

ARCHITECTS' ASSISTANTS' INSURANCE FOR THE NATIONAL HEALTH AND PENSIONS ACTS

Architects' Assistants are advised to apply for the prospectus of the Architects' and Surveyors' Approved Society, which may be obtained from the Secretary of the Society, 26 Buckingham Gate, London, S.W.1.

The Society deals with questions of insurability for the National Health and Pensions Acts (for England) under which, in general, those employed at remuneration not exceeding £250 per annum are compulsorily insurable.

In addition to the usual sickness, disablement, and maternity benefits, the Society makes grants towards the cost of dental or optical treatment (including provision of spectacles).

No membership fee is payable beyond the normal Health and Pensions Insurance contribution.

The R.I.B.A. has representatives on the Committee of Management, and insured Assistants joining the Society can rely on prompt and sympathetic settlement of claims.

A.B.S. Insurance Department

PENSION AND FAMILY PROVISION SCHEME FOR ARCHITECTS

This scheme has been formulated by the Insurance Committee of the Architects' Benevolent Society and is available to all members of the R.I.B.A. and its Allied and Associated Societies.

The benefits under the scheme include:—

(1) A Member's Pension, which may be effected for units of £50 per annum, payable monthly and commencing on attainment of the anniversary of entry nearest to age 65. This pension is guaranteed over a minimum period of five years and payable thereafter for the remainder of life.

(2) The Beneficiary's Pension, payable as from the anniversary mentioned in Benefit No. 1, but to the widow (or other nominated beneficiary) if the member dies before age 65. The amount of this pension is adjusted in accordance with the disparity between the ages of the member and his wife.

(3) Family Provision. Under this benefit a payment of £50 yearly is made to the dependent from the date of death of the member prior to age 65 until attainment of the anniversary previously mentioned, after which benefit No. 2 becomes available.

Provision can be made for any number of units (of £50 per annum) up to a maximum of £500 per annum.

Pension benefit only may be secured if desired and the pension commuted for a cash sum.

Members are entitled to claim rebate of Income Tax on their periodical contributions to the scheme both in respect of pension and of family provision benefit.

Full particulars of the scheme will be sent on application to the Secretary, A.B.S. Insurance Department, 66 Portland Place, W.1.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expressions of the Institute.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A., and crossed.

R.I.B.A. JOURNAL

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